

THE ART-UNION.



LONDON, JUNE 1, 1847.

THE EXHIBITION
OF THE ROYAL ACADEMY.

THE SEVENTY-NINTH. 1847.

THE Catalogue, this year, is prefaced by a precept from Shæe's "Elements of Art"—inculcating a principle for the soundness of which we have ever contended. It is this:—

"To Nature still we must look, through the productions of the great masters, and consider even the best works of antiquity but as the telescopes of taste, to mend our vision, not to bound our view."

This has also been well said by the German Art-commentators of the latter part of the last and the beginning of the present century—and the doctrine comes home to us in considering certain features of the present Exhibition, which must be admitted to be, as a whole, the best that has ever been seen within the walls of the Academy. Those to whom the public have been accustomed to look for the attractions of the collection have, with very few exceptions, not been wanting in exertion of that wholesome kind which in Art is productive of the most magnificent results. We have now, for years—habitually, interestedly, and minutely, watched the changing *status* of our school: for Art is a profession in which there is no standing still—every series of works, the labour of an individual life, has its well-defined periods of progression and retrogression. One change—an inestimable amelioration—is in the style of the subject-matter; there is evidence of reading, and, consequently, an absence of those senseless repetitions which we have so continually denounced. Another and a remarkable feature of the Exhibition is that influence which has arisen out of the impetus given to our school by the decoration of the Houses of Parliament. In the works thus produced we see Art through those "telescopes of taste"—the ancient fathers; they display a reserved power that is equal to any great works which the artists might be called upon to execute; and also an invaluable independence of style: for in Art, as in other things,

Δὲ κα μὲν ἀνθρώποις κακὸν μέγα πῦρ δ' ἄριστον
Πολλοὶ ἀπείρητον δέξαν' ἔχουσ' ἀγαθόν.

Again, the extraordinary freshness of the works of the younger members of the profession is especially remarkable: their beautiful productions abound in the highest qualities of painting. Turn where we will, there is the "Nature"—to which they have "looked"—exquisite poetry and refined sentiment—perspicuous narrative, grave, pungent, and didactically severe.

Thus the rising school may be said to be doing much—everything for themselves—a fact suggestive of the question—Does the Academy, as a body, do what they might to ease the way of those younger rising members of the profession who are not members of the Royal Academy? There are liberal men members of the Institution who desire liberal measures—nay, who have made and carried pro-

positions which have afterwards been rescinded. One especial instance has come to our knowledge. The number of pictures which each member is entitled to exhibit is eight; which number it was proposed to reduce to five; thus to afford more room to place favourably meritorious productions which are now hung out of sight. The motion was made and carried, but subsequently abrogated by other members of the Academy. Now, we would ask, whose works the public is most interested in seeing—those of members who exhibit but few, or those of others who regularly exhibit their full number? The question may be readily answered by any visitor who has been once within the walls of the Academy.

Such a commencement of "Reform" from "within" would have been a powerful means of preventing its arrival from "without"; this and a few more concessions—concessions not to this party or to that, but to the Spirit of the Age, accompanying the on-march of intellect—would give to the Royal Academy mightier strength for its own purposes, and infinitely greater influence for the good of Art.

We have urged such improvements upon the Academy—strongly; with no hostile feeling, certainly; on the contrary, with an earnest and sincere desire for its proper sustenance, under the firm belief that its faults are but the legacies of a gone-by age—easy of removal, and by no means inherent to its position or the offspring of illiberal and selfish minds.

Whatever, in nature or in amount, these faults may be, it cannot be questioned that the Royal Academy is the only body—apart from all considerations connected with its being the fountain of honour—associated with Art, to which the Profession can look with confidence as well as hope. Complaints of mistakes, and even of prejudices and partialities, are sometimes heard within the walls, but they are as whispers compared with those that are uttered in the other exhibition-rooms; and, if we discover a wrong-doing here, it is at all events counterbalanced by a dozen oppressions elsewhere. We repeat our entire conviction that the recognition of some half a dozen causes for change—such change as seventy-nine years have made necessary, or, at least, wise—would do much to render the Institution of immense value to British Art, at a time when so many circumstances are working together for its benefit.

We have no desire to go over the ground we have trodden more than once: in our notice of the Exhibition at the Louvre, we have shown, however briefly, that our Academy has advantages, and confers advantages, far beyond those enjoyed and communicated by the Academy of France. We confess that our visit to Paris has contributed somewhat to reconcile us to the arrangements "at home"; to make us more considerate in our treatment of a subject everywhere surrounded with difficulties, and which have been met here in a better, more equitable, and more generous spirit than they have been encountered there. We may add that we are by no means without hope that no very long period will elapse before such salutary reforms will have taken place "within doors" as shall deprive the critic of the irksome and thankless duty of finding fault.

The Catalogue of this year contains 1451 works—of which 136 are in sculpture; but adding to these 136—the miniatures and the architectural drawings—the "pictures" properly so called are reduced in number to about 700. The excellence of the collection is universally admitted; and, we may add, fully appreciated. Day after day the rooms are thronged—not by privileged artists, but by visitors who pay for admission, and remain for hours examining, with just criticism, the pictures in their catalogued succession. The receipts for admission have been, thus far, greater than those of any anterior corresponding period.

No. 4. 'English Travellers reposing by the Ruins of the Temple of Luxor, at Thebes—in the distance, a group of Cairo Merchants bargaining with Nubians,' H. JOHNSON. It is evident in this picture that the components of the subject have been seen and studied by the artist. The aspect of the country, and the remains which send us back to the mysterious and shadowy times of this land, are most accurate; but the picture wants force.

No. 7. 'Portraits of Lady Hicks Beach and Child,' H. W. PHILLIPS. The lady is attired in black velvet, and the child is upon her knee. The proposed relation between the figures is admirably established; the colour of the upper parts of the figures is brilliant and natural.

No. 8. 'Portrait of the Right Hon. the Lord Advocate of Scotland,' J. WATSON GORDON, A. As usual with this eminent painter, there is nothing on the canvas to detract from the interest concentrated in the head. The figure is attired in the black robes of office, which contribute to the force of the lighter parts of the portrait.

No. 9. 'The Mid-day Retreat,' W. F. WITHERINGTON, R.A. This is a picture upon which the artist has bestowed infinite labour, and not without valuable results. The "retreat" is the bowery shade of a group of trees, which individually have been very closely imitated from Nature; and all that is wanting to the careful manner in which the picture is painted is a more full and unctuous touch in the development of foliage. The distribution of light and shade is most judicious; but the shadows seem to have been painted with something heavy and opaque (cappah brown perhaps), which renders them black and dull.

No. 10. 'The Discomfiture of King Charles II. at Worcester,' J. WARD, R.A. This is rather a large canvas filled with small figures. Some passages of the composition are more or less valuable, but the style of the picture is altogether far too loose.

No. 14. 'Una,' W. E. FROST, A. The subject of this valuable picture is found in those lines of "The Faerie Queene" in which are described the admiration of the satyrs, and the jealousy of the nymphs, on beholding Una—

"The woody nymphes, fair Hamadryades,
Her to behold do thither run apace;
And all the troupe of light-foot Nalades
Flock all about to see her lovely face:
But when they vewed have her heavenly grace,
They envy her in their malicious mind,
And fly away for fear of foul disgrace;
But all the satyrs scorn their woody kind,
And henceforth nothing fair, but her, on earth they find."

The first impression of the spectator on looking at this picture, is that of its resemblance to the best poetical works of the modern French school; this impression is, however, superseded on a closer examination of the construction of the subject. From the very nature of his poem it is more difficult to paint from Spenser than any other of our poets; were it not so we should see him more frequently essayed—see a greater number of successful pictures painted, according to the mingling of Pagan poetry and Christian sentiment set forth in "The Faerie Queene." The ethnic poetry is here, true even to the spirit of those to whom we look, beyond the Latin imitators—the greater and lesser lights of classic verse even from Homer down to Phocylides. The artist is at home among these sylvans and oreads; but in approaching the essence of revealed religion he shakes from his mantle every atom of Arcadian dust: thus we find Una pronouncedly distinct from the circle of creations by which she is surrounded, and in beautiful accordance with the spirit of the verse. She is attired in white, and constitutes the centre point of the composition, being surrounded by exulting satyrs, one of whom crowns her with a wreath of tributary flowers, while the others show their abundant satisfaction in other ways. The artist has refined highly upon the figure of Una, and contrasted her strongly with the

voluptuaries by whom she is surrounded: she is exalted to the spheres, but they are of the earth—earthly; yet nevertheless beautiful, especially the nymphs of the right-hand agroupment—a portion of the picture which presents many rare beauties. Of the satyrs 'The Dancing Faun' has been obviously the model, but the other figures have no such manifest prototype. This is the most successful picture the painter has ever produced; we cannot speak of it in higher terms than to say that of the very few good works which have ever been deduced from Spenser it is one of the very best. Its production cannot fail to give to the artist rank equal to the most renowned members of the profession. Her Majesty is understood to have purchased this work—evidence of her fine taste and judgment. It is one of the pictures of which the country may be proud; and, therefore, peculiarly gratifying to find it deposited in the Royal Collection.

No. 15. 'Athens,' W. LINTON.

"The eye of Greece—mother of arts and eloquence."

This is a large picture, and one of an extraordinary degree of merit. The principal object in the composition is the remnant of the Temple of the Olympian Jupiter, which, being a foreground object, removes the Acropolis and modern city to the distance. The near parts of the picture are kept in shade, which is graduated on the majestic columns with the most felicitous effect; and here lies the power and charm of the work—an absolute departure from the style and class of subject which this artist has usually professed; and it may surely be said of the result of this change that it is the best picture he has ever produced—a work of a high order of excellence.

No. 16. 'The Lord Bishop of London,' E. U. EDDIS. In the upper part of the head the resemblance is strong, and this is the more readily recognisable from the peculiar breadth; such resemblance, however, does not prevail in the other features.

No. 21. 'Portrait of Thomas Richardson, Esq.,' J. HOLLINS, A. This is a three-quarter length figure, treated in a manner very sober and pretensionless; the features are animated and agreeable.

No. 22. 'A Misty Morning, with Figures,' F. R. LEE, R.A. This composition closely resembles, in everything, a large proportion of the works lately exhibited by this gentleman—the materials water and trees; the latter too strongly mannered to refer the mind of the spectator to Nature. The title is not fully supported, the mist of morning being something more definite than we see it here. The light is made to fall upon one of the near trees, but from its treatment the distinction between light and colour is not sufficiently clear.

No. 23. 'Preparing for War,' R. FARRIER. The very same boys that, time out of mind, have disported themselves upon the canvases of this artist; they are here preparing for war, as they did long ago, parading funnels as helmets, and pot-lids as shields. The picture is, in other respects, similar to most of those we remember of the productions of the painter.

No. 24. 'Playful Interruption,' T. F. MARSHALL. This is a small picture, containing only one figure—a girl seated at a cottage door knitting. The interruption is caused by the gambols of a kitten with the worsted. The head of the figure is too large, but there is much judgment in the lighting and composition.

No. 25. 'Milking Time in the Highlands,' T. WOODWARD. A herd of goats is assembled before the door of a bothie covered with divots, and situated in as wild a mountain district as can well be conceived; but the picture wants the relief of shade—the larger objects press upon the eye to the exclusion of the smaller and more important; the execution, however, is most careful.

No. 31. 'Sketch for the Ascension of our

Saviour,' H. HOWARD, R.A. It is to be regretted that age will not always bring—with natural weakness—a consciousness of departed strength. Mr. Howard has won and worn his laurels; and he should be content. Such displays as this are on all accounts deplorable.

No. 32. 'The Lady Constance Leveson Gower,' R. BUCKNER. This is a portrait treated with an originality which gives to it much pictorial interest. The lady is looking from a window, around which creeps a jessamine. The complexion is painted up even to an effect of singular brilliancy, and the expression is that of ineffable sweetness. It is, however, to be observed that the simple square window at which the figure is placed is not of an order to support the refinement with which it is graced.

No. 35. 'A Scene in Northwick Park,' E. J. CONSETT. This picture is placed too high for analytical inspection; but it is sufficiently evident, from its general treatment, that it is a work of very considerable merit.

No. 36. 'Portrait of her Grace the Duchess of Sutherland,' R. BUCKNER. This work presents the lady at full length and seated. She is attired in black velvet, which is treated with breadth. In composition and colour it is plain and subdued; the features are animated, and most agreeable in expression; the head is small, and turns with much natural ease.

No. 37. 'Righteousness and Peace,' S. A. HART, R.A. The subject of this work is derived from the tenth verse of the 85th Psalm: "Mercy and Truth are met together; Righteousness and Peace have kissed each other." The composition is limited to the two latter, which are impersonated by two female figures brought forward with all the light, breadth, and feeling peculiar to fresco, in manifest imitation of which the picture is painted. One of the figures wears a crown, the other a coronal of flowers: both of these attributes are earthly, but we presume the figure wearing the crown to be Righteousness, as there occurs in the same psalm the passages "Righteousness shall look down from heaven," and "Righteousness shall go before him," &c.; hence Righteousness is here made the glorification; were it not so, it might be considered that peace, as a result of righteousness, were the glorified state. There is no contrasted effect in the picture—the purpose has been a broad light. The expression of the two figures is highly successful; the drapery of one is painted with a shot of different colours, such as we see in some of the works of Paul Veronese.

No. 42. 'Neptune assigning to Britannia the Empire of the Seas,' W. DYCE, A. This is a small oil sketch for a fresco which is to be painted at Osborne House for her Majesty. Upon the proper right of the composition Neptune has approached the shore, accompanied by Amphitrite, and ministered unto by the usual company of marine attendants. Britannia, as yet young, is represented by a figure of much sweetness and simplicity, fitly representing the political infancy of Britain. She is attired in red and yellow drapery,—already holds the trident, and is about to receive from the hands of Mercury the crown of empire. By her side is the British lion, and near her a figure representing Liberty as wearing the Phrygian cap, and another more aged man whose attribute is the helm. This sketch is brilliant in colour, and original in style; the narrative is so perspicuous as to require no descriptive title; and it is most probable that, on a larger scale, the composition will acquire yet higher qualities.

No. 43. 'Maiden Meditation,' C. W. COPE, A. This work is painted from a passage from Isaiah: "I will greatly rejoice in the Lord, for he hath clothed me with a robe of righteousness." The principal figure—a maiden kneeling in an attitude of devotion—is more allusive to prayer than to meditation; "the robe of righteousness"

is about to be cast over her by a retiring figure behind her impersonating the Redeemer. This literal rendering of the text is beautiful and impressive in its touching simplicity. The features of the maiden are lighted up with the fervour of admiration; but it is to be observed that it is extremely stiff and formal—the only weakness in this strikingly original production.

No. 45. 'Portrait of Major Shirley, 7th Hussars,' T. M. JOY. This is a small portrait in an oval frame; the figure is in uniform, and seems to be treated with much judgment; but, the varnish having chilled, the effect and detail of the work cannot be seen.

No. 52. 'Mother and Child,' MARGARET CARPENTER. Both figures are of the size of life and presented standing, relieved by a garden background. The lady is very simply attired in white muslin, and wears her hair loose and thrown back.

No. 53. 'Fashion's Slaves,' R. REDGRAVE, A. This picture is throughout beautifully painted; but we cannot help challenging the taste of lavishing so much valuable labour upon a subject so unworthy of it. Some of the previous works of this artist have been imbued with a profoundly touching sentiment; but there is no possibility of exalting this subject—it is at best commonplace. We find a fashionable and even youthful *ennuyée* indolently reclining on a *canapé*; before her, stands a pale and weary sempstress—the same, by the way, whom we have already seen in the works of this painter, watching and "wasting the midnight oil" over her miserable job-work, and yet scant of daily bread; and this sempstress she is chiding for not having earlier brought home the work on which she has been labouring night and day. There is a third figure present—the maid of the lady—who scowls upon the unfortunate workwoman the expression of her displeasure. Both the principal figures are intended as the slaves of fashion; but one is more properly its victim—bound by an iron chain to the car of the painted galley. We must repeat that we would have gladly seen the same amount of labour bestowed upon a more elevated theme.

No. 54. 'The Midsummer Night's Fairies,' R. HUSKISSON. This is a small picture wonderfully and copiously original in its conceptions, and admirable in its exquisite execution. The theme proposed is from "The Midsummer Night's Dream":—

"There sleeps Titania some time of the night,
Lulled in these flowers with daisies and delight."

It is, therefore, night, and through the fragrant bower of the sleeping Titania we have a glimpse of the dark blue mantle of the "gemmy-crested" night, opposed to which, stands the regal form of Oberon, who has alighted on the very brink of the shade of Titania's bower, and stands contemplating her form as watched by her drowsy attendants. But this is not all: the fairy people are active throughout the scene; and, such as we see them, they look as if they would be engulfed in the drops of dew lying here and there, shed from the ever-weeping eyes of the sadder constellations: they seem as if they would be lost in the slippery enamelled bell of an overhanging flower. A snail traverses the foreground—in *instar montis* in comparison with them—he is master of the field, having attacked and overthrown some of these minute people with his persecuting horn. This little picture is wonderful in every part; the poetry of "The Midsummer Night's Dream" has seldom been so read before: every object—these sparkling figures and veritable flowers—all have been drawn and painted with a truth and delicacy inimitable. This artist is, as yet, but little known; but a few works so rich in poetry as this will establish a lasting fame. That he is destined to play a premier rôle in British Art, we have not the least doubt: for, although at present unknown to the world, he is not unknown to us; and we may safely predict for him a career of high honour and large prosperity. Of the manner

in which the catalogue is got up we have to record the annual complaint; here, the word "dances" is misprinted "trances."

No. 55. 'Cupid and Nymphs,' A. COOPER, R.A. This is a small picture so clearly departing in everything from the usual style of this artist that it cannot be regarded otherwise than as a *divertissement*. It presents three nude figures painted with care; but the principal has been drawn from a model evidently too heavy for a nymph: that model no doubt is to be found at the Walhalla.

No. 57. 'West Front of Antwerp Cathedral,' D. ROBERTS, R.A. We see this unique spire from the market-place, which is by far the most eligible view that can be had of it. There is a somewhat increased extent given to the lower area—at least the *Place* looks larger than it really is. As the effect is that of evening, the lower parts of the picture are in a great measure shaded; and in the breadth and depth of these liquid tones innumerable figures move and have their being; and hence a whole row of these well-known round-gabled grey houses forms the sober limit of the nether composition—while the beautiful Gothic spire rises high above these, even to a height whence is seen the devious course of the muddy Scheldt, to its junction with the sea, as also many cities and towns far across the flats by which Antwerp is surrounded. There is a portion of this picture which cannot be passed without notice: it is a group of houses in the centre which droop very much out of the perpendicular; but, as it is impossible that this could have escaped the observation of the artist, such must be the real appearance of the buildings.

No. 61. 'Morning in a Welsh Valley,' T. CRESWICK, A. This picture, like others by the painter, strikes the spectator as too crudely green at first; but it shortly mellows on the eye; and yet there is no one of its fresh hues more green than nature; but it would appear that the artist is doing that which very few have dared to essay—that is, to work up to the greenest tints of spring and midsummer without anything like harmonizing qualification in colour. When we see that he inquisitively seeks local colour, and shrinks not from it under any difficulty—relying entirely upon the perfect aerial perspective for the adjustment of the dispositions of his work—the difficulty of the practice which he has assigned himself will be sufficiently obvious. The valley is immediately closed in by hills; a stream of water makes its way through a rocky channel, near which are groups of trees; but the charm of the work is that harmonizing atmosphere to which we have alluded—so charged with the thin filmy mist of the morning; an effect which is most triumphantly described. The foreground is strongly laid down, but the mist gathers on the hill-side, and forms an almost palpable medium through which the distances are viewed.

No. 62. 'Martha and Mary,' C. R. LESLIE, R.A. This is the Saviour's rebuke to Martha, who was "cumbered about much serving, and came to him and said, Lord, dost thou not care that my sister hath left me to serve alone? Bid her, therefore, that she help me." Jesus is seated between the sisters; Mary sits by him, listening attentively, having "chosen the good part"; while Martha holds a basket, having her back turned towards the spectator, and busied in the duties of the household. The face of Mary is very beautifully painted, and the figures generally are substantial; but it will not be said that this is a style of Art in which the artist excels.

No. 63. 'Portrait of the Right Hon. the Earl of Dalhousie,' J. WATSON GORDON, A. This is a full-length portrait, in ordinary costume, and supported by more conventional material than is usual in the works of the painter.

No. 64. 'Scene near the Hague—Sunset,'

J. HOLLAND. This picture is very forcibly painted: for, although next the ceiling, it tells at once upon the eye. The materials are commonplace: a windmill is the principal object, and this is relieved against a sky painted with exquisite feeling.

No. 66. 'Father Mathew,' E. D. LEAHY. This picture is also very high; but the resemblance to this excellent man is readily recognisable; the complexion, however, seems much too dark.

No. 71. 'The Drive—Shooting Deer in the Pass—Scene in the Black Mount, Glen Urchy Forest,' E. LANDSEER, R.A. This is a large picture, painted with all the power and beautiful execution of the artist; but, perhaps, not so interesting as others, of his smaller productions. The scene is a wild, rugged mountain side—a precipitous ascent, on which are seen a scattered herd of scared deer, at which one of the two figures is firing, having already brought down a noble stag. These two figures—the one a sportsman, the other a brawny Celt—are crouched in a rocky nook in the foreground with two deerhounds, which the Highlander is obliged to hold very firmly. It may be said that one shot is enough to disperse a herd on the wings of the wind—so it is in stalking—but this is not stalking, the deer are here driven up a narrow pass, and must advance; hence the ambushed party are in the midst of the herd, which still does not, perhaps, exhibit the alarm the animals do under such circumstances. A cloud veils the mountain on the right, and below is a break showing a beautiful play of light on an opposite mountain. The work is generally low in tone and colour, but it sustains amply the reputation of the artist.

No. 72. 'Portrait of Lieutenant Holman, R.N., F.R.S., the Blind Traveller,' J. P. KNIGHT, R.A. A most remarkable head, with flowing grey beard and abundance of picturesquely disposed hair. Although the eyes are blank, yet the features are richly endowed with language, and the movement and carriage of the head bespeak one deprived of sight. This will be accounted as among the most signal works of the artist. It is in all respects masterly.

No. 73. 'Among the Cumberland Mountains—Mist clearing off,' T. S. COOPER, A. We find here a group of cattle—an ox, cows, sheep, &c.—disposed on a hill-side, and behind them volumes of that dense mist which is peculiar to that district, although it is, perhaps, here somewhat too opaque. The prominent animal is the ox, the head of which is in itself a sufficient picture. It must be observed of this production that it is sombre in tone beyond what we find in other works under this name. We cannot believe that any approach to the conventionalities of even the best of the masters of the Low Country schools would be an advantageous substitute for the lustrous pencilling of our own artists.

No. 74. 'French Troops (1796) fording the Margra—Sarzana and the Carrara Mountains in the distance,' C. STANFIELD, R.A. This magnificent composition presents a view of the Carrara Mountains from that point where the river debouches into the Mediterranean. From the foreground of the picture a road leads to Carrara, and it is that now taken by French troops as seen at various points from the nearest to the remotest parts of the picture, and whom we may suppose to be marching from Genoa. A flat extends from the foreground, and the mountains seem to rise somewhat abruptly; but the plain through which the river flows is elsewhere equally flat, and the mountains at a greater distance seem to rise yet more suddenly. Nothing can exceed the truth with which they are represented: their aspect here is precisely that of Nature. In the foreground an accident has occurred to a piece of artillery—one of the wheels has come off, and some confusion occurs in consequence. From this brass gun, its crippled carriage, the horses, and figures, the eye

passes to a more advanced body in the water, and thence again to the main body in the remoter distance. The whole is presented under a simple daylight effect, painted with exquisite truth and feeling—for upon whatever part of the canvas the eye may rest, it discovers an earnest and studious purpose. The foreground is disposed, in colour and objective, with exquisite feeling; we find here, as usual, numerous trifling incidents which, although too insignificant to name, have such value in the work that their absence would be felt; and withal they are so unobtrusive that they discover themselves only when sought. This is the best picture which this gentleman has ever exhibited; it must have been long dwelt upon—perhaps for years; no mind could extemporize after this fashion. It may, however, be observed that one darker accent in the foreground would have shed more light and transparency throughout the whole; had the gun been black instead of copper—had one of the horses been black—it cannot be doubted that such a trifle had been of infinite value to the whole.

No. 76. 'In the Hampstead Fields,' G. C. STANFIELD, jun. A very agreeable composition—of nothing; exemplifying the proverb, that the in-dwelling feeling for the picturesque illustrates the basest material which it may adapt to its purposes. A pool of water, a rusty pump, a green mound, and a bit of ragged fencing, with a duck or two as an apology for the absence of humankind, and a distant view of Highgate Church—constitute the materials, which are brought together with inexpressible sweetness.

No. 77. 'Calder Abbey,' W. J. BLACKLOCK. This is a small picture, the subject of which is a ruin with trees. It is painted with great knowledge of the means of forcible effect; but in this main purpose aerial perspective is forgotten: the objects do not keep their places, the trees press upon the ruin, and the latter on the distance.

No. 78. 'The Gloves,' C. DUKES. This is a subject from the "Sentimental Journey,"—the often-painted story of Sterne and the Frenchwoman; the latter is leaning over the counter facing the spectator; to this figure, perhaps, a little more refinement might have been given with valuable results.

No. 80. 'The Watering-Place,' F. R. LEE, R.A. This is unquestionably the best production which this artist has lately exhibited. The "watering-place" is a roadside pond overshadowed by trees, which are painted with unusual care and a correspondingly good effect, as departing from the manner so dominant in these works, and approaching more nearly to Nature. The colour is rich and varied, and the shading managed with much judgment.

No. 81. 'John Edmund Dowdeswell, Esq., Master in Chancery,' H. W. PROCKENSHILL, R.A. The figure is presented at full length, attired in black, and standing; the head is well lighted and coloured; the work, on the whole, is the best portrait this artist has of late exhibited.

No. 85. 'Portrait of Mrs. Arthur Shirley,' T. M. JOY. This is a full-length portrait; the lady wears white silk relieved by a garden background. The pose is graceful, and the features are animated and expressive.

No. 86. 'Arrival at Folkestone of the Steam Packet from Boulogne during the Gale on the 20th of November last, when several Vessels were lost on the Coast,' J. J. CHALON, R.A. This is rather a large picture, showing the vessel just entering between the heads of the two jetties which form the harbour. The manner in which these boats enter this tidal harbour is exactly represented in this work, and in a gale of wind off the sea the volume of water would scarcely be less than is seen here; although it may reasonably be doubted whether there is water enough for the boat to come in, seeing how low she is in comparison with the jetty.

No. 88. 'The Guardian Angel,' R. REDGRAVE, A. "He shall defend thee under his wings, and thou shalt be safe under his feathers." Such is the subject of this work—a passage from the 91st Psalm, which is realized by a child guided by an angel, the latter closely following and conducting the former. The idea, perhaps, is not new—it is suggested by many passages of Scripture; but it is here brought forward with ineffable sweetness—the expression developed in the features of both, but especially in that of the angel, is exalted to a degree.

No. 93. 'Fruit,' MARY ANN PARRIS. White and black grapes, filberts, &c., painted with much truth, and grouped with good taste.

No. 97. 'Children of Lord Clarina,' W. FISHER. Gracefully arranged, and painted with no slight degree of vigour.

No. 98. 'Henry Hallam, Esq.,' H. W. PICKERSGILL, R.A. This portrait bears a very striking resemblance to the distinguished subject—the features are animated and agreeable.

No. 99. 'The Ferry,' R. REDGRAVE, A. This is one of the small waterside subjects which the artist paints so gracefully. There is an impressive air of quietness about the spot, which the ferry-boat and figures scarcely disturb. The following number (100) is a pendant by the same hand: it is entitled 'Happy Sheep,' a group of which are seen among the foreground grass, the scene being closed by a near screen of trees. Both these small pictures are painted with true devotion to Nature.

No. 101. 'The Mill,' J. LINNELL. This is one of those small landscapes composed of the simple objective which this artist is accustomed to work up to inestimable value in the overpowering effects which he so successfully produces. The mill, being a windmill, stands upon an elevation near the foreground, which is broken and diversified by accidents, but without the slightest injury to that breadth that prevails throughout the work, notwithstanding the nicety of touch by which it is worked out. The dark distance responds by its deep tone to that of the threatening clouds that preside over it; but the glory of the work is the upper sky, which is painted with a power equal to the best essays of those who have best succeeded in giving lightness and impetuous motion to clouds.

No. 103. 'Lanercost Abbey,' W. J. BLACKLOCK. This is a ruin seen under an aspect of sunset. The scene looks a rocky and solitary wild, the abbey occupying a site at a little distance on the left of the immediate parts of the composition. The near rocks and broken ground are in shade, and serve well to force the light of the horizon. The little picture is painted with much fine feeling.

No. 104. 'A Village Choir,' T. WEBSTER, R.A. The subject has been suggested by a passage from "The Sketch Book," in which Frank Bracebridge promises at church a specimen of the musical achievements of his cousin Simon, who, as the village church was destitute of an organ, had formed a choir of all the parish amateurs, having selected "for the bass all the deep solemn mouths, and for the tenor the loud ringing mouths, among the country bumpkins." We find, accordingly—the scene being the gallery of the church—an assemblage of characters as various as could well be desired. The leader of the choir, occupying the centre of the gallery, is heard not less than seen. He is a spare figure, in a suit of rusty black, which hangs about him with no good will to the bony person on which it is hung. He sings *rotundo ore*—thus showing the losses he has sustained in teeth. He is the *beau-ideal* of a sorrowing man, who has had a very hot home ever since he married, thirty years ago—the shrivelled victim of a rancorous housewife. This man is the keynote of the whole: on his right and left are the other singers and instrumentalists—the

latter professing the bassoon, clarinet, and violoncello, all of which are played with infinite earnestness by the different performers. This admirable picture contains upwards of twenty figures, which exhibit that great merit—a decided diversity of character. If we compare the picture with preceding works in which children are the actors, the preference will be undoubtedly given to the latter; but this is still a most valuable and masterly composition.

No. 105. 'Mediterranean Craft—Gulf of Genoa,' E. W. COOKE. One or two feluccas dry on the sand, with their lateen sails shaken out. The picture is one of high merit, but still in sweetness and brilliancy falls far short of earlier works by the same hand.

No. 107. 'La Pucelle, Old Talbot, and his Son, at the Battle of Patay,' A. COOPER, R.A. The subject is derived from the First Part of King Henry VI.; in the fourth act, Joan of Arc *loquitur* :—

"Once I encountered him, and thus I said:
Thou maiden youth, be vanquished by a maid."

The catalogue gives the quotation as from the Second Part of Henry VI.—an obvious error. La Pucelle is mounted on a white charger, the leading figure in the *mêlée*. Talbot is overthrown, and his son rushes at Joan, he being also dismounted. This is not a picture which the artist has elaborated highly: it is hard and dry, and of very little value.

No. 109. 'Daughter of M. Van de Weyer, the Belgian Minister,' E. U. EDDIS. This is a small picture, presenting the head of a child painted in a manner at once free, solid, and lifelike.

No. 110. 'Study of a Head,' C. BAXTER. A small study, out of the reach of close examination, but having features endowed with an agreeable sentiment.

No. 117. 'Portrait of a Lady,' Miss F. S. DAY. The figure is attired in black, and the arrangement is so favourable that the flesh tints tell with much brilliancy.

No. 120. 'Portrait of J. Burnett, Esq.,' C. SIBLEY. This portrait is also very high, but seems to be distinguished by good colour; and is certainly a striking likeness.

No. 123. 'Joan of Arc, on finding the Sword she had dreamed of in the Church of St. Catherine de Fierbois, devotes herself and it to the Service of God and her Country,' W. ETTY, R.A. This is the first part of a history in three compartments, of which the two following numbers, 124 and 125, constitute the continuation and the end: the titles of these two parts being—'Joan of Arc makes a Sortie from the Gates of Orleans, and scatters the Enemies of France.' Thirdly, 'Joan of Arc, after rendering the most signal Services to her Prince and Country, is suffered to die a Martyr in their Cause.' In the first picture the heroine is alone, kneeling at a tomb in the church, and in the act of devoting herself to the service of her country; she holds the sword by her side. The countenance shows much fervour and enthusiasm, without anything like theatrical extravagance. The 'Sortie' is a large composition, necessarily containing many figures; here Joan is mounted on a white charger which gallops heavily over heaps of slain. The scene may be said to be the bridge over the town moat, at the other end of which are the gate and flanking turrets. Joan's way lies through a mass of fighting English, who, contrary to truth, are semi-nude figures—a circumstance to be regretted, because it is commonly known that the body was at this time, as at all proximate periods, carefully guarded by the jazerine jacket and other defences. The horse on which Joan is mounted is a heavy Flemish animal, without elasticity, and not characteristically drawn; and of Joan herself it must be observed that there is an implied inability to use the sword she grasps—it falls by its own weight—she does not wield it. The background, moreover, is too obtrusive: the gate and towers advance to the front

of the composition. The third compartment is the best of the series: here Joan is seen in earnest devotion on the pile, the fire is already ascending, but she heeds it not—her eyes are uplifted, and her thoughts are fixed upon another state. This is a sublime picture of the devotion of a martyr. Some of the defects of the large composition are such as might arise from the picture having been painted too close to the eye. The work has merit of a high order; but it is impossible to compare it with the earlier productions of the same master-hand without deep regret that time should too soon have brought weakness in the stead of strength. Mr. Etty is not what he has been: this assertion admits of no dispute; and it is the duty of all who criticise his works to warn this truly great artist against the danger he is incurring of sacrificing fame at the shrine of some deity far less worthy. He has, it is said, obtained £2500 for this picture—obtained it from dealers who tempt him into sending forth, from his easel, canvases in all states but that of finish; who make no complaints of careless conceptions and slovenly executions; who, in short, desire merely to stock the market while buyers are about. They are injuring—nay, degrading—the painter; lowering the character of Art; and deceiving purchasers, who will in the end find that Mr. Etty's later productions will fall in value from pounds to shillings, while those of his earlier time will greatly augment in worth. It would be absurd to speak in terms other than those of respect of the power of this accomplished master. He has achieved works that may excite the admiration of the world, and which have given to him a renown that is imperishable; but he is unjust to himself, as well as to mankind, if he is wiled into issuing loose and slovenly productions. We trust that his example will not encourage others to become careless. There is an old couplet of our grandmother's that may be quoted as a warning:—

"Ever your good name keep; 'tis quickly gone;
'Tis gained by many actions—lost by one!"

The heedless indifference to finish—the very opposite of Mr. Etty's earlier works—though sufficiently obvious in this large picture, is even more so in others which he this year exhibits.*

* Although we have thought it right to express our opinion freely and fully of this picture, we are bound in justice to Mr. Etty to say that the composition was long and carefully considered. The following letter, addressed to one of the purchasers of it, will be read with interest and attention:—

"14, Buckingham-street, Strand, Wednesday morning, half-past seven, May, 5, 1847.

"My dear Sir,—I received your note of yesterday; and, in reply to your request, have to state that my three pictures of Joan of Arc, now in the Royal Academy Exhibition, have cost me many an anxious thought for considerably upwards of seven years (indeed, it is seven years or more since the canvases were sketched). Judith was first conceived in York Minster, when the solemn tones of the organ were rolling through the aisles; Joan of Arc, I think, was first conceived in Westminster Abbey—Henry VII.'s Chapel—under the chequered banners that hang there. Hearing the anthems sung, and looking towards the grand portal, I seemed to see her in imagination riding into the gates of Orleans and raising the siege thereof. I subsequently, however, changed that subject for the present one, as better; I thought, like my she was the Judith of modern times, her story, like my first, ought, like the epic, to have a beginning, a middle, and an end, and, like all my large pictures, point a great moral lesson to the mind, viz., my Combat (the first), was the beauty of mercy; Judith (the second), patriotism; Renahab, David's chief captain, valour; the Byrons and Ulysses, the resistance of sensual appetite; Joan of Arc, the saint, the patriot, and the martyr—that heroic devotion to her country and her prince which has stamped her fame! 'Long choosing and beginning late'—hesitating among a variety of points of her story—passing among I could fix my choice. I visited Rome, and passed over the old houses which were there, I dare say, at the time; I visited Paris, and saw all the works I could that had been done in modern times; I made a pilgrimage to Orleans also in search of further information. I was an enthusiastic admirer myself of her character, I was desirous of sparing no pains to endeavour to do justice to her cause, and complete the series of nine colossal pictures I had set my mind to complete, if God would so far sustain me! He has done so, and I am deeply grateful. At times, the severity of the winter, my struggles for very breath, and severe cough, made me waver; but I pushed on, and God has given me the desire of my heart!"

No. 126. 'Dordrecht,' C. STANFIELD, R.A. Albert Cuyp was the man who first enshrined these venerable bricks and mortar, and these identical doggers and schuyls, which seem prescriptively to have remained there since his time; but he painted the place from the meadows over the water; yet, paint it as you will, it is ever identical. The view here carries the eye along the waterside, taking in the church, and especially a rich group of ancient houses which support themselves with infinite difficulty. The sky is warm and airy, and the whole light and broad—constituting a picture of high excellence. It is, indeed, one of the truest "gems" of the Exhibition; the effect of the whole is brilliant, while it manifests care and thoughtful labour in every part; it supplies evidence of industry as well as genius; and is, altogether, one of the noblest triumphs of our school.

No. 127. 'J. Pemberton Heywood, Esq., and Horses,' F. GRANT, A. The horses here constitute the subject. One is ridden by a servant, who holds the other in readiness to be mounted. The portrait is a small full-length. The horses are well painted, but without any high finish; and the background, which is open, is less sketchy than usual.

No. 130. 'Our Saviour, subject to his Parents at Nazareth,' J. R. HERNERT, R.A.

"Perhaps the cross, which chance would oft design
Upon the floor of Joseph's homely shed,
Across Thy brow serene and heart divine
A passing cloud of Golgotha would spread."

This picture presents three figures—Joseph, the Virgin, and our Saviour in his youth. The immediate scene is before the door of Joseph's house, looking out upon a region of arid and sterile aspect, which the catalogue informs us is "painted from a very careful drawing made at Nazareth"—a matter of little consequence, and of no value. Joseph is in the act of making a plough, while Jesus is coming with a basket to pick up some chips which have been swept together on the ground. The Virgin is seated at her wheel; she is not actually spinning, but regards Jesus with an extraordinary intensity of expression. The style of the work is a deduction from early Italian Art, modified by more advanced experiences. It is a work of much merit; but most defective where we should most look for excellence; the character of the Saviour—in youth—has been utterly mistaken; there is in it nothing of that high feeling and perfect grace—grace of heart as well as mind—inseparable from our ideas of the character: the expression is, indeed, rather repulsive than inviting; it gives us no glimpse of the mighty "hereafter" of the Divinity who had taken our nature upon him.

No. 131. 'The Pharisee and the Publican,' C. R. LESLIE, R.A. "And the publican, standing a far off, would not lift so much as his eyes to heaven, but smote his breast, saying, God

In the first I suppose her to have found the sword she had seen in her dream, and invoking the inspiration from Heaven which sustained her through her arduous course. In the second—having supposed her to have been imbued with that inspiration—she accomplishes more by that inspiration than the vulgar expression of those human passions which actuate more ordinary characters. This has given rise to an idea in some minds that she is not sufficiently excited; the effect was, however, intentional on my part; it would have been easy to knit the brows, and dilate the nostril; but I conceived she was in possession of a superior power, the serene possession of which I endeavoured to express. In my last, the tale—a sad one—is pretty plainly told. She had called for a crucifix; a soldier tied two pieces of wood together in the form and gave it her; she clasped it to her bosom as the emblem of her redemption; in the mean while Father Avenel, a monk, having procured one, made his way through the crowd, and endangered his own safety several times to administer this consolation to her, till she, perceiving his danger, begged of him at last to consult his own safety, and leave her to her fate! As the smoke and flames cleared away she was seen clasping the crucifix and calling on the name of Jesus! Tradition says a white dove was seen flying towards heaven!

"I have now given you a sketch of their intention, which I hope will please you.

"Yours ever truly, "WM. ETT."

be merciful to me a sinner." Such is the subject of this work: a text more serious than we are accustomed to see adopted by this artist. We have seen the theme successfully painted in two ways:—the one is by making the pharisee the principal, and exhibiting his presumption; the other is to bring forward the publican, and paint the earnestness of his humility. The latter is the arrangement of this composition. The two figures are in the vestibule of the Temple—the pharisee about to enter in the distance, the publican stands immediately before us. The work is, to a certain degree, successful; but it has not received the attention which the artist gives to his dramatic and other compositions.

No. 132. 'The Back of Ramsgate Pier, looking towards Deal,' G. C. STANFIELD, jun. There is little here whereof to constitute a subject; the slight materials are, nevertheless, made the most of, and the result is a very agreeable picture. The view leads the eye across the famous Bay of Pegwell to the low shores on the opposite side, which are partially veiled in their own precious mists.

No. 133. 'Our Saviour in the Garden of Gethsemane,' H. W. PHILLIPS. A dark picture, in which the Saviour is represented bent in prayer, and as a man of sorrows. There is a beautiful sentiment in the figure which realizes the scriptural passage—"Surely he hath borne our griefs and carried our sorrows."

No. 134. 'Burchell and Sophia,' W. MULREADY, R.A. Another of the infinitely beautiful conceptions of this artist from "The Vicar of Wakefield." The particular description here dwelt upon is that of the hayfield, in which Burchell as the Vicar remarks, assists Sophia in her labours. We find, accordingly, Sophia and Burchell the prominent figures. The Vicar and Mrs. Primrose are seated at a little distance, and other members of the family are disposed at various points. This is an open scene, painted with the most uncompromising daylight effect—the principle observable in some of the early portraits of Raffaele, as those of Agnolo and Maddalena Doni in the Apollo Saloon of the Pitti. In this picture there is not a shade, and at a short distance it has every appearance of a very highly finished work on ivory. It has the brilliancy, but not the general incomparable richness, of the picture of last year: for in the latter, the chief purpose was colour; in this, it has been light; and a more perfect balance of niceties is seldom seen. Sophia is busy with a hayrake, of which Burchell wishes to relieve her; she is deep in thought, but not of the hay. The manner of her lover is that of extreme gentleness—he is manly, but a trifle too heavy it may be. The face and figure of Sophia are eminently beautiful and graceful; there is in the features a reflective sweetness only to be communicated by powers in Art of the highest order. The Vicar looks round at the relation of the two figures with an inquisitively significant air that accords admirably with the spirit of the narrative. In this picture, as in that of last year, there is no shrinking from colour in its utmost value, as the dress of Sophia is a warm and brilliant red, while the mantle of Mrs. Primrose, at a little distance, is ultramarine in its most intense degree. This is an exquisite composition, although, perhaps, not so powerful a work as 'The Wedding Gown.' Either, however, would suffice to establish a reputation such as any painter, ancient or modern, might receive as an immortality: few such glorious examples of Art are given to our age.

No. 135. 'Children at Play,' C. R. LESLIE, R.A. The little figures in this picture are portraits; they are in a room; an elder sister is seated on two chairs, so as to represent a lady in an open carriage; the driver is seated on some books placed on another chair, before which, harnessed with a handkerchief, are two smaller children, who play the part of horses. The

figures come one and all well up to the spirit of such a scene, and the entire work is the most agreeable example we have recently seen of portraiture of this class.

No. 136. 'Coast of Calabria, from Salerno,' E. W. COOKE. There is but little here to constitute a subject without foreground objects of interest and character. The aspect presented of this coast is very accurate; the eye is led to traverse the shore of the gulf, which sweeps round in the distance with an outline somewhat harder than we see in a more northerly latitude; by reason of the extreme clearness of the atmosphere. In the foreground are some figures, and nets hung to dry. This part of the work is somewhat remarkable for dryness of execution.

No. 139. 'Banks of the Thames, near Bray,' A. VICKERS. A small landscape, of ordinary components, worked into good natural effect without affectation.

No. 140. 'Giving Alms,' C. LANDSEER, R.A. The subject of this composition is derived from Strype's "Annals of the Reformation;" the quoted passage being—"This knight and his daughter had the character of very good alms-folk, in respect of their great liberality to the poor." The picture is large, and contains many figures, disposed according to the title, the knight and his daughter occupying the threshold of their ancient mansion, distributing alms to an assemblage who seem much in need of their aid. The centre figure is a blind man who is led by a boy; but the most attractive group on the canvas is on the right, in which a black figure conspicuously. The impersonations here are of marked character and very skilfully brought together. The costume describes the period as *temp. Hen. VIII.*

No. 142. 'Portrait of Miss Ellen Young,' T. WEBSTER, R.A. One of the sweetest portraits of children that has ever been painted in oil. It is small—in short, a miniature—for miniatures are now any size. The child—for such she is—is introduced standing at full length, and in a landscape; she wears a white frock of the material yelet "clear muslin"—at least such is our opinion as to this delicate texture. She is conscious of being "dressed" and being looked at, but is nevertheless characterized by all the simplicity of her years.

No. 143. 'Toy, a favourite Spaniel,' A. COOPER, R.A. Only the head, finished with great nicety, but with too much smoothness to represent the hair of the animal.

No. 146. . . . D. MACLISE, R.A. This is a subject from the "Irish Melodies;" the composition being the same as that at the head of "The time I've lost in wooing" in the recent edition of "Moore's Irish Melodies" illustrated by Mr. MacLise; the particular verse which affords the idea being—

"Her smile when beauty granted,
I hung with gaze enchanted,
Like him the sprite
Whom maids by night
Oft meet in glen that's haunted."

The sprite, although so small, we cannot help calling the important personage of the company. He is a courtly little gentleman, wearing a three-cocked hat, is perched upon a stone, and salutes two wondering maidens with a grace doubly valuable as accompanied by the act of placing both hands in his bosom, meaning thereby that he has two hearts—one for each. The wonder of these simple girls is beautifully pictured: they stoop over the curiosity with eyes astonishingly wide open. It is a whimsical reading of the verse; but it is in perfect consonance with the metre, which is suited to anything but grave subjects. The finish is beautiful: the red quilted petticoat of the near figure is admirably described, as are also the floral accessories, which are the fox-glove, the thistle, and the bella-donna—in which, perhaps, there is to be read a moral. Another picture, No. 159, is painted from the same source—

from another of "The Melodies"—the lines being—

"Come rest in this bosom, my own stricken deer;
Though the herd have fled from thee, thy home is still here."

There is nothing in this poem to prescribe a particular treatment: the artist has presented the figures in what is commonly called "middle-age" costume; and in the relative dispositions the sentiment of the poetry is exquisitely maintained: the lady professes to love

"Through joy and through torment, through glory and shame,"

and this is the line to which the artist has so signally worked up. We cannot help noticing the splendid success with which the draperies of this picture are painted. This also is one of the compositions in the recent edition of "The Melodies."

No. 148. . . . C. W. CORN, A. To this picture, instead of a title, the catalogue gives, as a subject, the same lines from Isaiah as that of No. 43, which is also by this artist; but it is here very differently treated, as showing a maiden reading the Scriptures; the features are distinguished by striking beauty and much earnestness of expression.

No. 155. 'Portrait of a Lady and Child,' N. J. CROWLEY. The child is seated on the knee of the lady, who is dressed in purple velvet. In the pose of both figures there is much ease and grace: the heads are agreeably painted.

No. 156. 'Robert Vernon, Esq.,' H. W. PICKERSGILL. This munificent patron of Art is presented seated; he wears a chamber robe of very rich brocaded silk, and holds before him a small spaniel—well known to his friends. The features are endowed with vitality and active intelligence, inasmuch as to rank this one of the best portraits by the artist. We rejoice that the world has so satisfactory a memorial of so truly great a man—one who will be classed hereafter (and long may that hereafter be postponed) among the mightiest benefactors of the age and country.

No. 157. 'Serena among the Salvage People' (the landscape by J. J. CHALON, R.A.), A. E. CHALON, R.A. This is a large upright picture, painted from the lines of Spenser:—

"Though when, as all her plaints she had display'd,
And well disburdened her enervated breast,
Upon the grass herself a-down she layed,
Where, being tired with travel, and oppress'd," &c.

We find her accordingly asleep on the grass, and the "salvage" people peering on her through the bushes by which she is surrounded. The figure is very effectively disposed, and her "rich array" described according to the letter of the poetry. The landscape is sombre, and accords and subscribes to the apprehension of impending danger.

No. 160. 'A Study from Nature,' R. ROTHWELL. A child's head, beautiful in colour and wonderfully brilliant in tone.

No. 162. 'Portrait of Miss Beauclerk,' T. M. JOY. A small oval; the figure is gracefully posed, and otherwise painted with much taste.

No. 167. 'Mrs. George Brooke, Wife of G. F. Brooke, Esq.,' FANNY GREYS. The lady is presented at three-quarter length, in an upright position; she is attired in green velvet trimmed with ermine: the whole painted in a manner which brings the figure out with much brilliancy.

No. 169. 'The Right Hon. Sir Frederick Pollock, Knight, Lord Chief Baron of the Court of Exchequer,' S. LAWRENCE. This portrait is painted in a plain and unassuming style. The figure is three-quarter length, seated, and wearing the scarlet robes of office, which are relieved by a background also red, upon the principle, we presume, that red best supports red. The features are distinguished by a severe and inquisitive intelligence; but the drawing is somewhat hard.

No. 169. 'On the Zuyder Zee,' C. STANFIELD, R.A. The attraction of this work is the water, which is under the influence of a stiff breeze. A small section of a landing-place appears on the left of the composition, the wave-worn timbers of which are represented with all the known truth and facility peculiar to this painter. Dutch craft are distributed in the near and remote parts of the view, which shows the low shores on the right. In movement and colour the water is masterly.

No. 170. 'The Wooing of Katharina,' A. L. EGG. The subject, we are told, is derived from the second scene of the second act of "The Taming of the Shrew." Katharine and Petruchio are seated on a sofa, she having her back turned to him. The picture has been carefully painted, but it affords an objectionable conception of the characters. The Katharina is not original, and Petruchio is not a gentleman: his pose may have been intended for ease, but it is wholly without grace. We have seen better productions than this by the same hand; although it possesses very considerable merit.

No. 172. 'General Wright Chevalier, K.C.M.,' &c. &c., J. HOLLINS, A. The figure wears a blue uniform, and has altogether the appearance of an officer in a foreign service. It is a brilliant portrait: the features are well coloured and lifelike.

No. 175. 'The Needles, Isle of Wight, with Shipping,' J. W. CARMICHAEL. The near objects here are craft of various kinds standing off and on under a stiff breeze. The sea is painted with much freshness and natural movement.

No. 177. 'The Hon. Mrs. J. Wortley,' F. GRANT, A. The lady is attired in pink silk, being seated in a pose of much ease and grace. The figure is a study of great elegance, and the entire work shows infinitely more care in the draperies than we are accustomed to see in the portraits exhibited under this name.

No. 178. 'Noah's Sacrifice—the Ark resteth on Ararat—the Bow is set in the Cloud,' D. MACLISE, R.A. This is a large picture, presenting many passages of sublime conception. It is executed in the feeling of fresco—all the command of depth and shade peculiar to oil painting having been laid aside in the acquisition of the general effect; it will, therefore, very readily be understood to what degree it may flatten and "pale"—surrounded by such a power of colour as our exhibition presents. The principle of the execution is that which exercises an influence more or less dominant in the continental schools, and shows to a certain point an acquiescence with the severity and abnegation of the style of Schadow. Black and white is the wholesome test of all Art; and this is here invited, for the tinting of the great field of this picture is, comparatively, not greatly relieved from *grau in grau*. The foreground of the picture is occupied by the remnant of mankind. "And Noah went forth, and his sons, and his wife, and his sons' wives with him: every beast, every creeping thing, and every fowl, and whatsoever creepeth upon the earth after their kind, went forth out of the ark. . . . And Noah builded an altar unto the Lord, and took of every clean beast, and of every clean fowl, and offered burnt offerings on the altar," &c. The composition is fulfilled according to the letter of the Scripture, and yet is there no surcharge. Noah is the principal figure; he looks upward, resting his hand on the simple pile of stones; he is surrounded by the members of his family. The narrative is carried on to the seventeenth verse of the ninth chapter of Genesis, comprehending the establishment of the covenant. The artist has most effectively availed himself of the circumstance of the ark having rested on Mount Ararat. We see it, therefore, over the heads of the figures, and the animals issuing from it and descending the mountain. The upper field of the composition

is spanned by the bow in the cloud; and there, also, are seen the powers of Heaven, from the midst of whom may be supposed to issue the voice of God pronouncing the terms of the covenant. The foreground *minutiae* of this admirable work are drawn and painted with all the habitual accuracy and finish of the artist. Upon comparatively unimportant defects of manner, or other immaterial points—*as*, here a slight hiatus, there a trifling pleonasm—no one will dwell who can recognise the solemn grandeur of the entire conception. The subject has been often painted, but never before has it been set forth in a version so truly sublime as upon this canvas.

No. 179. 'Autumn—the Shepherd's Repose,' A. W. WILLIAMS. A dark, but richly-coloured, landscape, having very much the appearance of composition. Trees are distributed so as to close the scene; they are painted with a firmness of touch which communicates to the foliage much luxuriance. With respect to the tone of the work, like all others of this subdued character, it must in time sink much below its present scale.

No. 180. 'The Hero of a Hundred Fights,' J. M. W. TURNER, R.A. "An idea suggested by the German invocation upon casting the bell—in England, called 'tapping the furnace.'"—"Fallacies of Hope." We transcribe the title of this extraordinary work, together with the quotation from the "Fallacies," as we find it registered in the catalogue. The breadth of the canvas is occupied by a blaze of red light, the result of tapping the furnace. Amid this rises a semblance of the statue of the Duke of Wellington—the lower parts of the horse being lost in the overpowering light. The right-hand portion of the picture is in shade, and there is seen a woman seated, and around her are strewn vegetables—carrots, greens, &c. Had Schiller lived to see this picture he might have objected to one or two passages in it; but there is another man who spoke in anticipation of this identical picture—one Quintus Horatius Flaccus, who ("De Arte Poetica," l. 361) compares poetry to this style, of which he says, it pleases most when seen at various distances, &c. :—

"Ut pictura poësis erit; quæ si propius stes
Te capiet magis; et quædam si longius abes.
Hæc amat obscurum; volet hæc sub luce videri
Judicis argutum quæ non formidat æmulum;
Hæc placuit semel; hæc decies repetita placebit (?)."

No. 181. 'Portrait of John Bright, Esq., M.P.,' J. P. KNIGHT, R.A. A full-length portrait, representing the subject standing. The figure is round and substantial, and the features are animated and agreeable.

No. 183. 'Rhodes Harbour—Arrival of Fruit Boats,' H. J. JOHNSON. The force of this admirable picture lies upon the left of the composition—the materials being a quay, with boats and buildings. The water and sky are charmingly executed.

No. 184. 'Portrait of the Marquis of Northampton, President of the Royal Society' (commenced by the late THOS. PHILLIPS, R.A.), H. W. PHILLIPS. This portrait has been painted for the Royal Society: it presents this accomplished nobleman at three-quarter length, and in an erect position, habited in ordinary costume. The artist has been most fortunate in securing a very felicitous resemblance.

No. 185. 'Portrait of a Lady,' J. WATSON GORDON, A. A portrait of an old lady attired in black. It is impossible to look at any other part of this work but the head, which reminds the spectator of the remarkable heads of aged persons painted by Vandyke, Ribera, and other "celebrities."

No. 186. 'Portrait of Mr. Van Amburgh, as he appeared with his animals at the London Theatres,' E. LANDSEER, R.A. This large picture has been painted for the Duke of Wellington. We see the lion-tamer in the cage, with, on his left, a lion and lioness, &c., and

on his right, a tiger and other animals: he holds in his hand a small whip. The lion is raised against the bars of the cage with his mouth open; the lioness is crouched at his feet; and this animal is, in truth, the triumph of the picture; her eyes are fixed upon Van Amburgh with an intensity that has never been equalled in animal painting; the texture, too, of the hair is a masterly piece of handling. This work affords no scope for imagination; it is, however, powerful as a composition of animal portraiture.

No. 188. 'Toilet Musings,' S. A. HART, R.A. This seems to be a portrait pictorially treated. It presents a female figure of the size of life dressing her hair. The features are skilfully lighted, and the general effect is agreeable.

No. 194. 'Mrs. Tyrer and her Grandchildren,' F. WALL, Staffordshire, G. PATTEN, A. The lady is seated on a sofa, and accompanied by two children. The figures are well drawn, and the picture is very rich in colour.

No. 195. 'The Village,' W. F. WITHERINGTON. The title of this composition is accompanied by a quotation from "The Deserted Village":—

"How often have I loitered o'er thy green,
Where humble happiness endears each scene!
How often have I paused on every charm—
The sheltered cot, the cultivated farm," &c.

For "Sweet Auburn, loveliest village of the plain," the scenery is not sufficiently open; the picture is, nevertheless, a work of striking excellence. The view is closed by trees, between which are seen the village itself and the various objects so beautifully described by one epithet in the charming poem. This is the best picture which this artist has lately painted; it is, however, in some degree enfeebled by the manner of painting the lighter part of the foliage: a more generous touch would perfect the execution.

No. 201. 'Heath Scene, with Cattle,' J. T. EOLINGTON. A small oval, presenting a view of a flat country, seen under a stormy aspect, which is painted with masterly effect.

No. 203. 'From the Garden just gathered,' G. LANCE. A large fruit composition; consisting of the universal grape—black and white, melon, apples, pears, plums, vine foliage, and a piece of that well-known matting which this artist paints so imitatively. This is a charming picture, by no means less careful or less finished, though perhaps a little less brilliant, than others the painter has lately exhibited.

No. 204. 'The Invention of the Stocking Loom,' A. ELMORE, A. The story is told in the catalogue:—"William Lee, of St. John's College, Cambridge, was about the year 1589 expelled from the University for marrying contrary to the statutes. Having no fortune, the wife was obliged to contribute to their joint support by knitting; and Lee, while watching the motion of her fingers, conceived the idea of imitating these movements by a machine." It is not the manufacture of the machine that is represented, but the conception in the mind of the inventor, as we find him intently watching his industrious wife as she sits by him in their humble abode. He has been reading, and yet holds the volume in his hand; the features are clouded by sadness, but there is yet an energy of thought infinitely more active than the mere idle contemplation of the mechanical movement of the fingers. The manner of this work may be characterized as carefully substantial, and, although the subject does not immediately declare itself, it is clearly something infinitely beyond the mere apposition of the two figures. The picture is, in all respects, one of great merit; and the selection of the subject is highly to the credit of the artist; it argues self-thinking; a resolve to depart from the beaten track, in which those who follow can but tread in the steps of those who have gone before.

No. 205. 'A Recollection of Spain,' D. ROBERTS, R.A. The magnificent interior of a cathedral, forming a picture of great size, and so showing the ornamental embellishments. The structure is Gothic, and one of the principal objects in the composition is a large marble sepulchral monument, on the top of which repose two figures. Beyond this is a chapel, profusely ornamented; and on the right is a richly-carved screen, through which other parts of the edifice are visible. Figures are introduced to show the vastness of the interior and the corresponding amplitude of its appointments. This work, as an interior, ranks in excellence with 'Antwerp Cathedral.'

MIDDLE ROOM.

No. 220. 'The Death of Mark Anthony,' C. ELDER. A large composition showing Mark Anthony lying on a couch and ministered unto in his last moments by Cleopatra and her women. He seems to wear a *lorica squamata*, through which the wound has been inflicted. This is an impropriety, and, for a dying scene such as that in which Mark Anthony plays the principal character, there is too much order and nicety of arrangement.

No. 223. 'Patie and Peggie,' T. BROOKS. This is a subject from "The Gentle Shepherd," Act 2, Scene 4:—

"Here, where the wild flowers thickest paint the green,
Hard by this little burnie, let us lean," &c.

The figures are well drawn, round, and substantial, and the composition of the work is judicious; but, being hung high, the picture cannot well be seen.

No. 225. 'Thomas Sands, Esq., late Mayor of Liverpool,' G. PATTEN, A. The subject is presented in official robes, and seated. The drawing is careful, and the general execution gives depth and clearness to the work.

No. 226. 'Portrait of E. Cunliffe Lister Kay, Esq.,' J. HOLLINS, A. This portrait has been finished with a richly-hued glaze, which has, at present, a beautiful effect; but it is to be apprehended that it will sink many tones below Nature.

No. 227. 'Children at a Stream,' T. ROODES. Two children amusing themselves at a rivulet; one of them shaded by the broad leaf of an aquatic plant. The figures are well drawn, and substantially painted.

No. 233. 'England,' D. CRESWICK, A. This is a pithy title, and the subject would be highly enigmatical as thus announced, and doubtless will be so to all who may see the title and not the picture. England, then, is bounded on the right and left by groups of trees; the immediate foreground is traversed by a shallow, limpid rivulet, crossed by a rustic bridge on the right. A market party—that is, a grey pony, with a cart and some figures—are fording this sweetly-flowing current, and beyond these, the view develops a landscape truly English—showing, of course, as a necessary allusion, the farmhouse and the high cultivation of its lands. There are in England a thousand such scenes as this, and the more English it is, that it is the more common. The eye ranges over an expanse profusely studded with trees, and seeming with the results of careful cultivation. It is the largest picture we remember to have seen exhibited under this name. It has been most carefully painted, and is in every way equal to the best efforts of the artist—

"A simple scene, yet hence Britannia sees
Her solid grandeur rise; hence she commands
Th' exalted stores of every brighter clime."

No. 234. 'Portrait of the Viscountess Maidstone,' the Hon. H. GRAVES. This is a full-length portrait, the lady wearing a costume of the last century, composed of brocaded silk, which has been studied and painted with infinite success.

No. 243. 'St. Anezze, near Lerici,' G. E. HERRING. A small round composition, lustrous in colour and effect, like all the Italian scenery

of this artist. The distances, the sea, and the sky are painted with infinite sweetness.

No. 244. 'Portraits of Mrs. Allen and Child,' E. ROTHWELL. The lady is presented seated, holding the child. The composition is very brilliant in colour—the flesh-tinting particularly so; a forte with this artist.

No. 245. 'Mid-day,' J. LINNELL.

"While Nature lies around deep lull'd in noon."

As may be understood from this line of Thomson, the picture is treated with an effect of repose. A great portion of the field is occupied by an amply-spreading oak, the foliage of which is painted with a more generous touch than we find in the landscapes of this painter. Beneath the dense leafage of the patriarchal tree, part of a flock of sheep, together with their shepherd, have sought refuge from the noon-tide heat; beyond this the eye is carried into distance over a diversified country. It is rarely that we see similar effects painted by this artist: summer is his theme, but he celebrates it under its tempestuous aspects, crowning his landscape with a hundred surcharged clouds.

No. 246. 'Love's Messenger,' F. S. CARY. Two female figures: the one a maiden receiving the message from the other. The scene is the threshold of the habitation of the former. The point of the subject is well expressed by the successful establishment of the necessary relation between the two figures.

No. 248. 'Sunset—Gipsies preparing for a Revel,' H. SHIRLEY. This is an insufferably stale subject, which nothing but originality of treatment could in anywise redeem. The "cunning people" are represented in a very picturesque nook, but it is not treated naturally.

No. 249. 'The Glen in Lord Clifford's Park, Devon,' J. GENDALL. The picture presents a rivulet overhung by trees, its course interrupted by rocks and loose stones; the materials compose with the most agreeable result, and parts of the picture, especially the rocks and water, are closely imitative of Nature.

No. 250. 'Autumnal Moonlight—Watering Cattle,' A. GILBERT. This is evidently a composition; the effect is, nevertheless, powerful. The foreground is in strong transparent shade, and the distant objects—a village spire, houses, &c. &c.—are lighted up by the light of the moon. The whole is admirably painted.

No. 251. 'An English Merry-making a Hundred Years Ago,' W. P. FAITH. The subject is supplied by a passage from Milton's "L'Allegro":—

"When the merry bells ring round,
And the jocund rebecks sound
To many a youth and many a maid
Dancing in the chequer'd shade,
And young and old come forth to play
On a sunshine holiday;"

and the composition is painted up to the spirit of the lines. It is a large picture, necessarily comprehending a numerous circle of young and old, among whom is to be recognised every celebrity signalized in village annals. The scene seems to be that famous rural gymnasium the village-green, the centre point being an ample tree, an undoubted centenarian, which has sheltered beneath its verdant boughs, from their callow youth till hoar old age, generations which must now be supposed to have been borne to the grave. We have never seen anything in genuineness of feeling so especially realize the descriptions given by our poets of an English holiday of this period. There is, of course, a dance—a country dance—a vista of interminable couples, all of whom strive to acquit themselves according to the spirit and the motive of the assembly. On the right, two girls are dragging an elderly man to the dance, much to the amusement of his equally elderly wife, who is seated at her little tea-table. The orchestral arrangements extend to a violin and pipe and tabor—the latter played by the village barber, a person

always qualified by various accomplishments to figure conspicuously on every extraordinary occasion. In one of the groups of nearest figures we read an episode—an affair of the heart: one of the village maidens sits conversing with a favoured lover, when by another, less agreeable to her, she is solicited to join the dance; but aversion is expressed in her features, and the more favoured one bids him defiance. Every part of the canvas contributes felicitously to the subject, and the picture is not only the best which this artist has painted, but worthy of being cited among valuable examples of the English school.

No. 252. 'Portrait of the Right Hon. Adam Black, Lord Provost of the City of Edinburgh,' J. WATSON GORDON, A. This is a full-length portrait, the figure being presented in official robes. Like the best portraits of this artist, the work is treated without conventional accessories, and is worthy of being classed among his most remarkable productions.

No. 260. 'Crossing the Sands at Low Water,' F. R. LEE, R.A. This is a large picture of a subject by no means worthy of being painted so large. The foreground is broken and closed by a sandbank crowned by grass; the flats are covered with water, and a few figures, with a cart and horse, are seen moving onwards towards a coast village in the distance, where the sea is visible. This had been better as a smaller picture: the near parts are too sketchy, and so indefinite that the water is not to be distinguished from the dry sand.

No. 261. 'A Fountain-Head, Chippenham, Wilts,' A. PROVIS. A small picture, with two figures, and a glimpse of landscape broken by the principal object—that which gives a title to the work. The figures are carefully painted, and the composition generally treated with much taste.

No. 263. 'The Juvenile Concert,' W. KIDD. There can be no objection to the selection of such a subject, provided it be treated in a becoming feeling; but the amount of vulgarity and coarseness thrown into this work would suffice to vitiate a dozen pictures.

No. 265. 'The Morning Walk,' J. LINNELL. This is a portrait, but presenting at once, perhaps, the very best example of the style of portraiture of this artist, in conjunction with a very carefully studied landscape background. The figure is that of a lady attired in black. The features are painted with more of the truth indispensable to portraiture, and therefore with less of that deeply-hued glaze in which colourists rejoice.

No. 267. 'Portrait of D. Holme, Esq., Professor of Phrenology,' A. HERVIEU. This work is treated with a Rembrandtesque feeling—everything being sunk, with the exception of the head, which comes forward very forcibly.

No. 269. 'Tintern Abbey, on the Wye,' F. W. WATTS. This is a large view of these ruins, which, time out of mind, have stood the painter in good stead. It is low in tone, and seems to be treated without feeling. It is hung high, and its parts are, therefore, not very distinct.

No. 270. 'Portrait of the Very Rev. John Lee, D.D., Principal of the University of Edinburgh, and Senior Dean of the Chapel Royal, Scotland,' J. WATSON GORDON. At once a portrait and a picture; the figure is introduced at full length, wearing clerical robes, and relieved by a plain background so successfully as to give it to a high degree the valuable qualities of roundness and substance.

No. 271. 'Scene near Cattolica, Adriatic,' C. STANFIELD, R.A. This view affords a most interesting passage of the scenery of that part of the Adriatic shore which may be said to be between Rimini and Pesaro. The near portion of the composition shows a landing-place to which there is a descending path, for the land rises from the water's edge; also modern Italian erections, contrasting with some of the ancient

Roman remains which are discernible on this coast, and of which no certain account can be given. This sea, sung of the Latin poets—this climate, also lauded of them to their own bright stars—are intensely felt in this picture; but we cannot help saying that there is yet more of enchanting sweetness in the North-Sea scenes of this artist: the Adriatic he paints like one who has lived among the Southern Oceanides; but the North Sea he describes with all the enthusiasm of an experienced "salt."

No. 272. 'Beagles,' C. JOSI. This is a very successful dog picture; there are four of the species mentioned, in the act of hunting: they are characteristically drawn, and full of spirit; the landscape is painted with freedom and good effect.

No. 273. 'The Orphan's Prayer,' T. CLATER. There are three figures in this composition: an aged man and woman teaching a child to repeat its prayers. The work is carefully painted, and derives a strong effect from the depth given to it by glazing.

No. 274. 'A Water Mill,' J. STARK. This is a small picture, the more immediate part of which is crossed by a mill-stream; there are trees and other accessories, but the work wants the relief of light—the colouring being heavy and opaque.

No. 275. 'The Pulse,' J. HOLLINS, A. A subject from "The Sentimental Journey." The passage ending "Trust me, my dear Eugenius, I should have said, there are worse occupations in the world than feeling a woman's pulse." We find accordingly two figures: one representing Sterne counting, as he says himself, the throbs; but we should not have recognised him; and yet, had he been represented faithfully according to Reynolds's portrait, his is a physiognomy that once seen can never be forgotten. The picture is executed with much elaborate nicety, but the figures want character.

No. 281. 'Portrait of Charles Manby, Esq., Secretary to the Institution of Civil Engineers,' N. J. CROWLEY. The head of this figure is painted with much solidity, and the whole work recommends itself by the utter absence of all affectation.

No. 282. 'Portrait of her Grace the Duchess of Roxburghe,' H. W. PHILLIPS. This is an oval; the lady is seated, attired in pink, with a scarf on the shoulders. The work is brilliant, and distinguished by much sweetness.

No. 284. 'The Village Church,' A. RANKLEY.
"And fools who came to scoff remained to pray."

A work of great merit, in which the spirit of the poet's description is beautifully embodied. The scene is the interior of a small country church, with its very thin congregation seated, as in the continental places of worship, without pews—an arrangement highly conducive to effective composition. The clergyman is in the pulpit addressing his auditory, and the "fools who came to scoff"—three young men habited in the extreme fashion of the middle of the last century—are much affected by the appeal of the pastor. The position of these three worthies is clearly described, and the entire story is sufficiently perspicuous.

No. 288. 'In the Village of Giggleswick, Yorkshire,' W. G. HERDMAN. This is a small circular picture, composed of picturesque materials which are brought together with considerable judgment.

No. 290. 'Ruined Castle on the Banks of the Rhine—Sunset Effect,' H. BRIGHT. A beautiful essay in effect: the picture is small, and in a round frame. It is dark and deep, with one point of bright sunshine on the ruin, the rest of the objective being suppressed in tone. It looks more like a *fantasie* than a veritable *locale*; but, be it what it may, as an effect it is a romantic passage of Art, dark and deep, to which the mind attaches at once a mysterious legend.

No. 291. 'The South Sea Bubble—a Scene in Change-alley in 1720,' E. M. WARD, A.
"The earth hath bubbles as the water hath,
And these are of them."

This is a powerful Hogarthian satire on the speculating mania of the day; but as Gay, who was one of the victims, wrote at the time,

"The bubble's burst, the gowgaw's ended"—

a fact attested not less by recent adventurers, than by their predecessors one hundred and twenty-seven years ago. The title of this valuable picture is accompanied by a quotation from Lord Mahon's "History of England," in which it is stated that, during the rage for speculation which was excited by the South Sea scheme,—for the despatch of business the office tables were set in the streets, and in the motley throng that surrounded them all classes were represented—all professions, all parties—Churchmen and Dissenters, Whigs and Tories, country gentlemen and brokers. The scene is faithful to the letter of this description of the *sacra fames* of that time, and is consequently full of movement, and presents an endless diversity of character. The figure which most attracts the eye is an exquisite from the Court end of town, eagerly reading the prospectus of a scheme for realizing perpetual motion; on the left of him is a lady in black satin, followed by her servant: she has purchased shares, and is leaving the stock-market with apparent satisfaction. Further to the right is another lady, at a pawnbroker's pledging her jewels in order to procure money to purchase an interest in the perpetual-motion scheme, or some other equally hopeful. Near her lies on the ground a miserable wretch, clad in rags, to which we must suppose him to have been reduced by the spirit of speculation whereby he is still actuated, as he yet counts on his fingers his chances of realizing. On the right of the composition we find the brokers established in the open air, surrounded by victims of all professions. On the door of an office it is notified that business is "suspended from unavoidable circumstances." Here a sailor, one of the numerous crew of the "Gull," is protesting in the warmest terms of his forecastle vocabulary against the villainy of the landsharks; a military man also has been duped, and is in the act of tearing up his shares. In short, the canvas is everywhere allusive to the mania and its ruinous results, and thus strongly satirizes the extravagances which have so recently been perpetrated in this way. The whole of the characters introduced are admirably drawn—each being most accurately described after his kind; and of the general character of the picture it must be said that this artist is more successful in this vein of commentary than any other painter since the days of Hogarth. He is one of the young men of our age and country of whom we may be justly proud; this, his latest, is beyond question his best picture. His advance has been gradual—with the gradual development of his mind; in all his productions he supplies evidence of self-thinking: avoiding the beaten track of Art, he is not content to follow predecessors—striving rather to make his way into a new path—to be original without affectation. This fine work, one of the best achievements of the modern school, is now the property of Mr. Vernon—a high destiny of which it is worthy.

No. 296. 'John Turner, Esq.,' Mrs. W. CARPENTER. The figure is seated, and holds in the right hand a book. The head is an elaborate study, to which a thinking character has been most successfully communicated.

No. 297. 'Hill-Preaching in the West Highlands,' J. DRUMMOND. A numerous assemblage are here listening to the Word set forth in the most primitive manner. There is earnest truth in the description, but the composition, perhaps, wants character and effect. It will, however, merit attention.

No. 300. 'Dr. Rochecliffe performing Divine Service in the Cottage of Joceline Joliffe, at Woodstock,' W. H. HUNT. This is a work of Sir Walter Scott that is perhaps less painted from than any others in the catalogue; but this scene is by no means among the best it describes. The impersonations are Dr. Rochecliffe, Sir Henry Lee, Alice, &c., who are disposed with some judgment.

No. 301. 'A Vision of Happiness,' E. V. RIPPINGILL. The subject of this picture is derived from a poem by the artist, entitled "Consolations of Hope":—

"Vain man! whose little round of anxious life
Is one continuous scene of worldly strife,
What is your boasted greatness, power, and skill,
Wanting the wisdom to be happy still?" &c.

It is a gorgeous picture—an essay in colour in its most positive form. The scene is laid in Italy, being an extensive landscape seen under the effect of a sunset of overpowering splendour. The *animus* of the composition is embodied in the description of a *festa* mirthfully and innocently enjoyed by an assemblage of youthful figures a little removed from the immediate foreground, and contemplated by a youth wearing the monastic habit. He stands apart, regarding in sadness a celebration in which he himself may be supposed to have once joined with as much lightness of heart as the happiest of these dancing figures. Such is the sentiment of this composition, and it is at once communicated to the spectator; but throughout the picture there are everywhere passages contributing to the idea which the artist has so successfully worked out. Trees appear on each side of the picture, and in the middle distance is a tranquil nook enclosing a little bay, on the shores of which are numerous figures; and beyond this distance rises another which tells against a sky of the most glorious brilliancy. The oversights of the work are so far outweighed by its beauties as to become comparatively insignificant.

No. 307. 'Mrs. Fry and Son,' W. GUSH. The lady is dressed in white satin, and the child in a red dress. The composition is highly judicious, the flesh tones brilliant, and the entire arrangement highly contributive of value to the figures.

No. 309. 'Going to Market,' W. F. WITHERINGTON, R.A. The scene is at the threshold of a farmhouse, the good dame whereof is mounted, and about to "go to market," as we learn from the title; but, before setting out, she kisses her youngest child, held up to her by the farmer. The incident is not worth painting on so large a scale as we find it here. The work will not bear comparison with the landscapes of the artist.

No. 311. 'A Family Group—the Children of Captain Scott Powell, of Torquay, Devonshire,' T. A. WOOLNORTH. A large composition—three figures of children and a dog—executed with much taste and judgment.

No. 317. 'Beppo,' A. ELMORE, A.

"Laura by the side of her adorer,
When lo! the Mussulman was there before her."

Laura and "her adorer" have just landed from the gondola, when they stumble at once on the impassive Moslem, who dozes on in his perfect listlessness as if he saw them not; but not so Laura and her lover. She looks unutterable confusion—and his ready hand is on his sword-hilt. The Mussulman is an admirable figure—there he sits with the utmost imperturbability of his fatalism. The amplitude of his vestments gives him importance, and their colours and arrangement speak well of his taste. The heads of these figures are most successfully studied, and the other parts are painted with a roundness and substance that support well the vitality which animates the features.

No. 318. 'Tower of Erchia, Gulf of Salerno,' E. W. COOKE. The ruined tower which gives the title to the work bounds a nook on the

shore whereon the blue waters of the gulf cast their gentle undulations. This is among the best of the Italian scenes of the artist; but it is essentially a style different from that which we have been accustomed to see in his works. The tower looks old, hard, and stony, as it should do, and so do the rocks and fragments scattered about it. The whole of the objective is most carefully finished.

No. 319. 'The Brook,' C. DUKES. A small composition of three figures—a girl with a child, and a boy fishing for minnows in the brook. The figures are carefully painted and effectively grouped.

No. 321. 'A Lane in Kent,' S. R. PERCY. This is a well-chosen subject. Trees appear upon the left and in the distance; the lane winds from the foreground, on the right of which is some water painted with much good feeling; other passages of the composition are well executed, as the distant trees, the chequered foreground, and the clouded sky.

No. 322. 'Doubtful Weather,' T. CRESWICK, A. In the natural truth of its *chiar'oscuro* this is one of the most beautiful pictures of its class that has ever been painted, either in the modern or the earlier school of landscape. The subject is literally nothing: the picture is without one prominent object; and yet it is a production of infinite beauty. The perspective presents a heath bounded in distance by trees; the season is summer, and the "doubtful weather" is described by masses of clouds—lighted, however, by the capricious sunbeams which pierce them here and there, producing that descent of transverse columns of light which are only seen when there is a certain proportion of shade; and this effect is most perfectly apprehended, and rendered with a truth which can never be surpassed. Corresponding with this, the *terrene* is chequered with a brilliant fitful light alternating with a cool transparent shadow, both deeply felt. The execution of this picture is minute, yet everywhere broad and free; the foreground herbage, weeds, and tufts of grass, are inimitably represented. Of the strength of the foreground colour, one word: it is too cold—crude we might say—and this is the only drawback to this most valuable picture.

No. 329. 'James Farquhar, Esq., of Inverlane,' F. GRANT, A. A gentleman at full length wearing a Highland costume. The work seems to have been hurried in parts.

No. 330. 'W. Fairbairn, Esq.,' G. PATTEN, A. The figure is seated, being seen at three-quarter length. The work is carefully finished, and is altogether a brilliant production.

No. 331. 'The Impending Mate,' F. STONE. This punning title describes a composition in which are seen a youth and maiden playing chess; they are attired according to one of the earlier fashions of the last century. The two figures are throughout most carefully studied, but the heads present the same features which we too often see in the works of the artist.

No. 332. 'The Environs of the New Forest,' J. STARR. A road which passes across the composition is shaded in the foreground by a group of oaks which are painted with more of natural freshness than characterizes many of the recent works exhibited under this name: indeed every part of the work will bear inspection.

No. 337. 'Garden Scene,' J. D. WINGFIELD. A small oval, with a group of figures drawn and disposed with much taste and judgment.

No. 339. 'Charites et Gratie,' W. ETTY, R.A. This is a group of four impersonations—the three Graces and a minor female figure, which, by the way, is by no means intelligible. We have rarely seen a work less creditable to this distinguished painter. The figures are all faulty, both in drawing and painting, some of them egregiously so—as, for instance, the arm of the right-hand figure from the shoulder to the elbow is much larger than the same arm from the elbow to the wrist; again, the arm of

the centre figure, supposed to pass round the right-hand figure, cannot be accounted for; the lower extremities, moreover, are very inelegant, and the execution expresses muscular development which is never seen in such studies. Objections even more numerous might be instanced; but it is painful to be thus compelled to condemn any production of an artist so justly and universally esteemed.

No. 340. 'From the Parable of the Lost Sheep,' J. SEVERN. This is an upright picture, remarkable for a literal rendering according to the feeling of the Italian school of the fifteenth and early part of the sixteenth century, and is successful as an imitation of the works of that time.

No. 341. . . . ELIZA GOODALL. One of the small interiors, with figures, which this lady paints with so much taste; but it is, unfortunately, hung out of sight.

No. 343. 'The Countess of Mount Edgumbe and her two youngest Children,' J. SANT. This is a large canvas, showing the principal figure dressed in cerise velvet, accompanied by the children and a greyhound. The disposition of the figures has been carefully studied, and the colour of the whole is rich to a degree.

No. 346. 'Portrait of a Lady,' F. NEWENHAM. The lady wears a walking-dress composed of black velvet; she is presented of the size of life and at three-quarter length, and constitutes a figure graceful and natural.

No. 349. 'F. J. Elgie, Esq., Mayor of Worcester,' G. PATTEN. The subject wears official robes of scarlet and black velvet. The head is finely painted, the features being endowed with language and penetrating expression.

No. 353. 'Scenes on the Clyde, near Lanark,' T. BAKER. The subject is well selected, but it is elaborated into lifeless flatness. The trees and near objects are pencilled with extraordinary minuteness at the expense of spirit, and the water and distances are dull and opaque.

No. 355. 'A Scene from "The Spectator,"' W. P. FRITH. This is the story of the Saracen's Head. "Sir Roger, upon seeing me laugh, desired me to tell him truly if I thought it possible for people to know him in that disguise. I at first kept my usual silence; but, upon the knight's conjuring me to tell him whether it was not still more like himself than a Saracen, I composed my countenance in the best manner I could." The monstrous head, with a flash of lightning in the background, is exhibited to the friends; and the resemblance to Sir Roger is undeniable. The picture is admirably worked up to the spirit of the text.

No. 360. . . . D. ROBERTS, R.A. To this magnificent view of Edinburgh there is no title, a stanza from Scott standing in its stead:—

"Such dusky grandeur clothed the height
Where the huge castle holds its state,
And all the steep slope down,
Whose ridgy back heaves to the sky,
Piled deep and massy, close and high,
Mine own romantic town."

The view is taken from the Castle batteries, where Mons Meg forms a very striking feature; and to this perspective there are in Europe very few similar views over an extensive city at all comparable to this. At the foot of the spectator lie the irregular buildings of the Old Town, thrown into shade and described with breadth, yet with such minute nicety that every remarkable edifice is found in its precise position. The effect of height is most perfectly given from the point of view, the objects at the foot of the Castle-hill presenting themselves with all the truth of the veritable locality. On the left, the eye rests upon the buildings of the New Town; and in the centre of the picture passes over the Old Town to the Calton, with its monuments, and thence to the Frith of Forth, and the misty and charmingly-described distances. On the right rises Arthur's Seat, and nearer, the works and

parade-ground of the Castle. This is a very large picture, and finished throughout with a care extraordinary, as distinguishing every inch of this very large canvas. It is in such works that power is really manifested; and we rejoice at a demonstration which cannot be made in minor productions. This picture of Edinburgh will be considered as the most finished and beautiful production the artist has ever executed.

No. 361. 'The Combat,' R. ANSDHILL. This is a picture of astonishing power. The combatants are two stags engaged in a mortal struggle. The scene is a mountain-side—a glimpse of wild Highland scenery which most effectively supports the subject. The nearer of the two animals is on his knees, and the fore branch of his right antler has entered the side of his antagonist—the effort seems to exhaust him; but the other stag throws up his head and sinks under the blow. The nature of the ground admits of the animals being relieved against the sky, and the head of one tells most forcibly. In this department of Art we have never seen anything more truly spirited in conception and execution, or more accurate in general character even to the most minute detail. The picture is very large. The stags are round, substantial, and the texture of their coats is described with perfect truth.

No. 370. 'Portrait of Richard Gilbert Talbot, Esq.,' J. HOLLIS, A. The subject is represented standing in a pose of much natural ease; but the power of the work is shown in the head, which is beautifully painted.

No. 371. 'Vingt-et-Un and Major, the property of Sir Henry Meux, Bart.,' A. COOPER, R.A. These are a grey pony and a black dog, both very well drawn and painted; but the value of the picture is diminished by the inaccuracy of the two figures by which they are accompanied.

No. 372. 'Highland Gillies, with White Hare, Red Deer, Black Grouse,' &c., R. R. M'LAN. These are two boys watching by a dead red deer until he is removed. One of the figures is loaded with smaller game, according to the title. The whole is very characteristically represented.

No. 384. 'The Earl of Mount Edgumbe,' J. SART. The subject is represented seated and wearing the robes of a peer. There is much power and originality in the work—the lower draperies being thrown into shade with much advantage to the lighter parts.

No. 385. 'John Milton visiting Galileo when a Prisoner to the Inquisition near Florence, in 1633,' S. A. HART, R.A. The title is accompanied by a passage from a speech delivered by Milton on the subject of "unlicensed printing":—"There it was that I found and visited the famous Galileo, grown old a prisoner to the Inquisition for thinking in astronomy otherwise than the Franciscan and Dominican licensers thought." Galileo is seated at a small round table, occupied in geometrical calculations; and Milton, then a young man, is admitted by a monastic gauler. There is an excess of light in this work; the effect had been infinitely better had the light been more broken. The head of Galileo is a good probability; we do not know of any authentic portrait of him at this age; the best authentic portraits are in the Florentine Gallery: one is a remarkably fine production, but of course younger than at this time.

No. 391. . . . J. MIDDLETON. This picture is adroitly painted, but much too palpably an imitation of the works of another artist. It is a composition of very simple materials—a farmhouse, trees, &c.—which to leave without a title is an affectation that cannot well be understood. Instead of a title, a quotation from Thomson is given, describing a scene and sentiment very different from the substance and spirit of the picture.

No. 392. 'Scene from "Taming of the

Shrew,"' A. L. EOO. The subject is derived from the first scene of the third act, the persons being Bianca, the sister of Katherina; Hortensio, her suitor; and Lucentio, her lover—the latter playing the part of her Latin tutor. Hortensio announces his instrument to be in tune; but Bianca, on hearing it, is offended by the jarring of the treble—and this is the point of the composition. The picture is distinguished by a better style than that which characterizes other works in the collection exhibited under the same name: there is more of refinement in the figures, and greater care in the execution.

No. 395. 'Mrs. John Palmer, Wife of Captain Palmer,' FANNY GREEN. This is a three-quarter-length life-sized figure—graceful and retiring in character; the draperies are remarkable for the success with which they have been studied.

No. 399. 'The Bishop of Paris and the Family of Louis IX.,' called 'The Saint endeavouring to dissuade the King from marching against the Infidels,' F. COWIE. The subject is very far-fetched; we humbly submit that something better might have been found nearer home. The composition has been carefully studied, and contains much that is meritorious; but the work is too high for examination.

No. 400. 'Portrait of a Lady,' T. H. ILLIDGE. This is a full-length; the lady wears a white dress. In style the work is very unaffected, but the figure looks short. The head is a very careful study; the work altogether is worthy the reputation of the excellent painter.

No. 401. 'Drovers halting on their way over the Mountains,' T. S. COOPER, A. A composition of size, similar in feeling to the large work exhibited last year by this artist. The material of the work is not the drovers, but the cattle, which are principally distributed in the nearer parts of the picture. Of these the principal are two cows—the centre of a flock of black-faced sheep. The resting-place of the drovers is a house on the right. The left distances present straggling groups of the herd and flock, and the background is closed by mountains, resembling rather the hills of Cumberland than anything in Scotland. The animals are beautifully drawn, but, perhaps, not finished with so much nicety as we have seen in other works of this painter. The whole is presented under a sunny effect, the light breaking beautifully on the cows and sheep, and on the more salient points of the background.

No. 410. 'The Rev. Dr. Whewell, Master of Trinity College, Cambridge,' S. LAWRENCE. The learned and not less celebrated subject is represented in an erect attitude, and wearing canonicals. The portrait has the merit of being entirely unaffected; but the features are badly coloured, and the hands too large.

WEST ROOM.

No. 416. 'Portrait,' E. OPHE. This is a head. It is hung very high; but its substance, roundness, and penetrating speculation are sufficiently obvious.

No. 420. 'Faust in Margaret's Prison,' H. PICKERSOILL, jun. This is the hackneyed subject of the foreign schools. This version of it contains some good execution and effect, but the *geist* of Faust is not here. Margaret is on the floor of her prison, and her lover, stooping over her, grasps her and urges her to flee. At the door of the prison appears the head of Mephistopheles. The composition has been carefully studied, and the *chiaroscuro* is in parts admirable, but character and spirit are wanting. But there is far more than we find here in the agonies of the passage—

"Dein bin ich, Vater! Rette mich!
Ihr Engel! Ihr heiligen Schaaeren
Lagert euch umher, mich zu bewahren!
Helreich! Mir graute vor dir."

No. 421. 'The Burial of Charles I.,' A. JOHNSON. The subject is derived from Rapin,

who says that there were present at the interment of the King, in St. George's Chapel, Windsor, the Duke of Richmond, the Marquis of Hertford, the Earls of Southampton and Lindsey, and Dr. Juxon, Bishop of London. The Bishop is in his robes; and prepared to read the burial service according to the forms of the Church of England, but he is peremptorily forbidden by Colonel Whitecoat, the Governor of Windsor Castle. The body, in a coffin covered with red cloth, is lowered by four of the party, all of whom are uncovered, Whitecoat alone wearing his hat. The scene is successfully described; it can be the funeral only of the unfortunate Charles. The grief of the party is strongly depicted; all are attired in black; their draperies are studiously adjusted, and painted with much nicety. The heads are remarkable for force and neatness of execution.

No. 422. 'Mated,' F. STONE. This is a pendant to the picture No. 331, 'The Impending Mate,' and here is the point of the title. As lovers these two happy people were playing chess, but as husband and wife the chessboard is thrown aside; she is seated—he sits at her feet, loaded with caresses. The lady is the better impersonation of the two; there are warmth and earnestness in her action. The figure of the youthful husband is not very picturesque in proportion, nor can the attitude in which he is placed be very easily accounted for. The colour is brilliant, but after all the subject is not sufficiently important for elaborate treatment.

No. 423. 'Practising the Anthem—an unexpected Pause,' C. H. LEAR. This is a picture of a very striking character: it indicates an originality and an independence of thought of which we see infinitely too little. But the severity of this style is not adapted for *genre* painting; at least in a race for popularity it will stand no chance with the depth, roundness, and finish of modern style; for the manner of the work is that of the early schools, with the ameliorations of modified drawing and brilliancy of colour. The story is not very clear; a *maestro*, who presides at the organ, teaching the "Kyrie" to his pupils, looks behind his instrument and finds his assistant asleep; this we presume to be the occasion of the pause. All the faces are painted without shade, as are those of the first manner of Raffaele; and the whole work is flat, but, nevertheless, otherwise distinguished by great power.

No. 426. . . . J. G. NAISH.

"One morn a Peri at the gate
Of Eden stood disconsolate."

This is a most difficult subject to paint in any-wise up to the description. This version presents an angel circumscribed only amid clouds—a rendering which never could be attributed to these lines.

No. 427. 'Portrait of Thomas Broad, Esq., with his Huntsmen,' W. and H. BARRAUD. The subject is mounted on a grey horse, and surrounded by a pack of hounds. The figures and the animals are well painted, but the landscape does not effectively support them.

No. 433. 'Portraits of Miss Puleston and Miss Louisa Puleston, of Ennals Park, Wrexham,' R. FAULKNER, jun. Two half-length figures, most agreeably painted; the heads especially are very gracefully disposed; the features are full of animated expression.

No. 435. 'A Gipsy Haunt,' S. R. PARRY. A roadside nook, sheltered by a dense screen of trees; a stagnant pool on the left of the composition is described with much natural feeling, as is also the broken ground beyond it; but the trees and other parts of the picture want relief. Much care has been bestowed upon the work, but without a corresponding result.

No. 436. 'A Portrait,' Miss M. TOWNSEND. A small work representing an elderly person. The expression of the features is agreeable, and the pose is one of much natural ease.

No. 438. 'From the Lake—just shot,' G. LANCE. That which has just been shot is a mallard—it is lying on a beautifully carved console, with an accompaniment of fruit—grapes, peaches, &c. &c., and a gold-mounted jug; a piece of carpet also appears in the composition, executed with the utmost nicety; a glimpse of distant landscape appears in this picture. It is enough to say that the entire work is painted in the artist's own inimitable style—a style of surpassing excellence.

No. 444. 'A Study of Children,' J. W. KING. Two little heads—those of a boy and a girl—painted with much playful expression.

No. 445. . . . W. BOWNESS. The picture is painted from a passage in "The Pleasures of Hope":—

"She, while the lovely babe unconscious lies,
Smiles on her slumbering child with pensile eyes,
And weaves a song of melancholy joy."

The young mother is bending over her child, which sleeps in her lap. The head and upper part of the figure are effectively made out, but ill supported otherwise; the hands, for instance, are too large.

No. 452. 'Peter denying Christ,' J. H. WHEELWRIGHT. This is a work of uncommon power in certain passages of composition and effect, but in other respects full of misconceptions. The principal figure, Peter, is mean and insignificant; and a centurion seated on the right, and a woman near him, together with the group to which they belong, look too much like a scenic study, and they separate themselves the more from the common interest as they seem to be unconscious of what is passing. The head of the woman, who identifies Peter, is forcible and characteristic.

No. 453. . . . F. GOODALL. The title of this picture is supplied by a quotation from "L'Allegro"—the same, by the way, which is appended to the title of a beautiful work already noticed:—

"When the merry bells ring round,
And the jocund rebecks sound,
To many a youth, and many a maid,
Dancing in the chequered shade," &c.

This is the largest picture that has ever been painted by this artist; the number of figures it contains is upwards of fifty. The scene of the festivity is within and without "The Royal Oak"—a house everywhere rendered famous since the year 1660. The house itself is a genuine English relic of the sixteenth century, and the oak before the door was planted in the year aforesaid, in token of the loyalty of the then landlord, whose present representative is astonishing a bluff yeoman by telling him how much he has drunk, and, consequently, must pay for. This is on the extreme right of the picture, where are presented many other notabilities—all originals in their way—carousing & *couvrance*. Near them a Jew pedlar, exquisitely characterized, is the centre of another group; he extols his tinsel wares to the bewilderment of all around him, young and old, with a voluble and energetic eloquence never excelled on canvas; he himself is the surpassing Cynthia of his little knot; but, nevertheless, there are some exquisite faces around him; and he shines out amid a galaxy of old women's faces that would have enchanted David Teniers, were it possible that he had seen them. Then there is the indispensable country-dance, with its inevitable—eternal hands across and back again, still calling for acquittal in its formal round, like a repeating decimal. Here, then, the youths and maidens are swinging each other to the lively numbers of a company of musicians, located beneath the shade of the royal oak—the tree, not the house; the instruments are a violin, a violoncello, and a clarinet, which are played by men who are conscious of having a somewhat to fall back upon—behind them is a sirloin of beef, and a barrel of ale. One of the most beautiful peculiarities of the artist highly distinguishes this picture: the

foreground is strewn by a string of gambolling children, painted up to the brilliancy of coral; children so profusely strewn about in this way never were more exquisitely painted. Of this picture it must be said that it is not, perhaps, so brilliant as smaller pictures which the artist has exhibited, though there is no diminution of careful labour. A striking feature in the work is a great resemblance to the manner of Teniers in many of the faces; indeed some are almost identical. This is a comparison which should not be suggested, since it cannot but be injurious to the prestige of the artist on the score of originality. The faces are astonishingly wrought; so, indeed, is every part of the picture, which is an honour to the English school.

No. 454. 'The Field Burn,' J. MIDDLETON. This picture is remarkable for power of execution; but we cannot understand the title. The scene is a wooded landscape, with near and distant trees all grouped and made out with great command of effect. At a certain distance some figures are seen round a fire—this, perhaps, has some relation to the title.

No. 455. 'The Keeper's Warning,' H. J. BODDINGTON. The warning is given by a game-keeper to some gipsies, who have established their household in a green lane overshadowed by trees, which are painted with much neatness of execution.

No. 456. 'The Liberation of Slaves on board a Slave captured by a French Ship of War,' F. BIARD. This is a very large picture of a subject by no means agreeable, with what truth soever it may be made out. The actors in the business are assembled on the deck of the slaver, from the slave-deck of which the poor negroes are being hoisted through the hatchway. The officer in charge of the ship is on the left, surrounded by his own people, beyond whom are seen the captain of the slaver with some of his men, to whom the artist has succeeded in imparting a sufficiently villainous character. The slaves are distributed in groups about the deck, and their rapturous joy at their liberation is forcibly depicted. The scene is brought forward under an effect of sunlight, which is certainly most beautifully thrown on to the figures; but, after all, it is not a subject for a large picture, nor for a man of genius. M. Biard is a French artist of reputation; he has exhibited here before, and his works are well known in this country. This work we saw in the Louvre last year; it is, no doubt, designed as a companion to his 'Slavers loading,' to which it is certainly inferior, though manifesting great power.

No. 457. 'A Scene on the East Coast of Scotland,' E. GUDIN. This gentleman is also a painter of the French school, and one of high reputation; but this work, although supported by poetical conception, cannot be called one of his most successful works. It is a large picture, showing a portion of an iron-bound coast, from which, on the right, we look seaward. In the near part of the picture is a rock—the haunt of the gull, the cormorant, and the kittiwake. A swell of dark water rolls in upon the beach, a threatening cloud overhangs the land, and the sun is sinking in the right below the watery horizon. Thus there is poetry in the picture, but it wants the finish which M. Gudin gives to his smaller pictures, and which, as we have remarked in our notice of the Louvre, is conspicuous in his earlier works.

No. 460. 'The Singers go before, the Minstrels follow after; in the midst are the Damsels playing with the Timbrels,' M. CLAXTON. The subject is the 25th verse of the 68th Psalm, which cannot be understood without reference to the preceding verse, in which it is said that it is thus that God goeth into the sanctuary. We find, accordingly, a procession of damsels, according to the letter of the verse, disposed into judicious composition. The colour of the picture

also is rich and harmonious; but little more can be said of it—being placed so high.

No. 463. 'The Briton's Stronghold,' A. D. COOPER. This is an upright composition, showing a cliff on the seashore, to which a Briton has retired with his family, and where he defends himself from the attack of Roman soldiers. He is in the act of hurling down upon his assailants a large block of stone, by which means it appears he has already slain one. The subject is a good one, and is here treated with much spirit. The lower part of the picture is the best in conception and execution; but this is not without objections—as, for instance, the arm of one of the soldiers is too much broken up by anatomical display.

No. 464. 'Presbyterian Catechising,' J. PHILIP. This is a large picture of a very high order of excellence. The subject is treated as of a domestic character; but it is here elevated by the very best qualities of its class of Art. The scene is, therefore, the modest dwelling of a substantial yeoman, thronged with an assemblage called together by the ceremony. The principal person is the catechist—the minister—to whom the artist has given a benevolence and simplicity of expression well becoming the character. He is catechising a youth and maiden who stand before him, and the interest of the surrounding assembly is fully addressed to this point. Among the numerous figures there are those of all ages—each represented with much truth. The work is most carefully finished throughout, and remarkable for freshness and harmony.

No. 465. 'A Complaint from the Forecastle,' R. LESLIE. This is, we believe, a subject from a work by the American writer, Dana, describing two years of service in an American trading brig. The complaint is of the bread, and made by the men to the master, who stops short in his walk, takes his cigar from his mouth, and in the name of the devil asks the deputation what they want. The figures are well and substantially made out, but the subject does not tell well; neither is it worth painting.

No. 468. 'The Slave's Dream,' Mrs. M'LAN.

"Again, in the mist and shadow of sleep,
She saw her native land."

In this composition appears, chained on the slave-deck, a female slave asleep, with her child by her side. On the left of the sleeping figures is a misty vision, in which is seen herself and her husband, the latter caressing the child. The picture has less of colour and brilliancy than we are accustomed to see in the works of this lady; but the narrative is sufficiently perspicuous, and the sleeping figure is admirably wrought; the poetry of the design is remarkably happy; and it would have been a fine work if the execution had been equal to the conception—for it is by no means finished.

No. 470. 'H.M.S. Canopus, 84 guns, under double-reefed topsails, making the Demand Signal,' H. A. LUSCOMBE. This is a very beautiful little picture; the ship is admirably painted: she lies well in the water, and makes way through it. The whole is most unaffectedly executed: the general colour is but a slight modification of black and white, and the water is made out with infinite truth.

No. 471. 'Portraits of the Misses Napier and Mrs. Philip Miles, Daughters of his Excellency the Lieutenant-Governor of Guernsey,' T. MOGFORD. This canvas, which is not very large, contains four heads, and looks, consequently, crowded. The execution is somewhat coarse, and the colour objectionable.

No. 474. 'A View at Killarney,' J. D. KING. Painted with much nicety of execution. The view is judiciously selected.

No. 477. 'Recollections of Penn. Bucks,' E. J. NIEMANN. A production of much merit, but scarcely so forcible as this artist usually paints.

No. 482. 'Summer,' H. W. STEWART. This

is a rustic figure, standing reclined against a landscape background. There is not much earnestness in search of substance and effect, but it is light and agreeable in colour.

No. 484. 'The Christian Church during the Persecutions by the Pagan Emperors of Rome,' F. R. PICKERSGILL. Here is represented the performance of divine service by the early Roman Christians in the catacombs, where the living were separated from the dead by a mere tile or slab. The assemblage are principally women, who are listening to the exhortations of a preacher placed near the cross, which may be supposed to rest upon an altar. At the entrance to the cave are figures, alarmed by the apprehended approach of enemies: a man grasps a sword, which he is implored by a woman to lay aside. The picture is effective, full of character, and its narrative directly points to Christian worship under persecution; it is, however, deficient of that nicety of finish and careful study which have marked some late works of the painter.

No. 485. 'Village of Argellex, Valley of the Upper Pyrenees,' W. OLIVER. This is a picturesque view: the village is placed in the near part of the composition, and is surrounded by a country such as the habitable districts of the Pyrenees may be supposed to be. The houses are very well described, and the picture has much more breadth and truth than have been seen in recent works under this name.

No. 487. 'Portrait of the Earl of Coventry and his Sister,' W. and H. BARBAUD. Two youthful figures, the former wearing a black velvet jacket; the latter is mounted on a piebald pony, which is carefully painted.

No. 488. 'The Miller's Boat,' F. R. LEE. Painted in the very marked style of the artist; the boat forming but an indifferent item in the composition. The mill occupies the left of the picture, with all its contributive accessories—the wheels, the sluice, &c., and upon the right rises a dense screen of trees. The tone of the work is generally low, and it is not so successful as others of its class which this painter has lately exhibited.

No. 489. 'Hastings from under the East Cliffs,' J. D. HARDING. This will be accounted one of the most brilliant of the achievements of this artist as an oil picture. Scarcely any morsels of along-shore scenery have we ever seen more truly sweet. We are placed at some little distance from the town, which we see through a slight sea-haze. The foreground is rich in accidental accessory—a variety of seaside material which gives it interest and importance. A heavy surf is rolling in upon the beach, and this is painted with extraordinary spirit and truth; the distant houses also are represented with infinite skill—they are there, but they do not press upon the eye. All that this picture wants is a degree of coolness in the foreground; with this it would be all sweetness. It is not disturbed by numerous accents of light—a foible we have sometimes seen in the oil pictures of this painter.

No. 490. 'The Fair Maiden and Louisa listening at the Dungeon Wall of the Duke of Rothsay,' R. S. LAUDER. "There is dead silence," said Catherine; after she had listened attentively for a moment, her companion ran her fingers over the strings of her guitar. A sigh was the only answer from the depths of the dungeon." This quotation from "The Fair Maid of Perth" is not the best that could have been chosen, since the artist adopts at once the oversight of the author, that the sigh could be heard from the depths of the dungeon, and through walls, necessarily very thick. Be that as it may, Catherine is listening, and Louisa touches her guitar, and the circumstances of the figures declare at once the source of the subject to which it must be said the artist applies too frequently.

No. 491. 'View of Mole Shabod—North Wales,' T. DANDY. This picture is a charming

representation of the freshest aspect of nature. The subject is simple. There are near it many more paintable associations; but it is less valuable for its material, than for the truth by which it is characterized. The immediate part of the picture is water—deep and transparent, responding most faithfully to every object reflected on its unruffled surface. The shore is studded with trees, the foliage of which is the brightest hue of the young summer, and from these the eye ascends to the distant mountain, which is relieved by a sky full of light mist. The sentiment of the work is that of perfect tranquillity—there is a heron sitting on a near rock—this he proclaims by confiding his shadow to the water without a fear of insecurity. We hail the first prominent appearance of this young artist with a cordial greeting.

No. 494. 'Ostler's Belle,' A. H. CORBOULD. The joke is a very meagre one, like all punning titles. The ostler is holding a pail for a horse to drink, and by him stands the "belle," mending stockings. The picture is high, and little can be seen of it; but there is a firmness of touch that recommends it much.

No. 496. 'Portrait of the late Viscount Canterbury,' COUNT D'ORSEY. This is a half-length figure, introduced in an erect attitude. It must be presumed to be a posthumous portrait, and, as such, is a production of merit.

No. 497. 'Father Mathew,' S. WEST. The figure is represented standing, and accompanied by a landscape background. The features are gifted with benevolence and animated language, and bear a striking resemblance to the truly excellent original—now the Roman Catholic Bishop of Cork.

No. 498. 'Lincolnshire Scenery,' F. R. LEE. There was a time when the wooded scenery painted by this gentleman comprehended his best works; but now the open subjects are incomparably superior to them. This picture presents a view over a flat country. We have seen some similar views in which the distance was painted into the foreground, but such is not the case in this picture. The foreground has a river with a ferry, with appropriate objective, the whole of which is well described; the other parts of the work are remarkable for their clean and broad execution.

No. 499. 'Going out to the Chase,' H. JURY. A small picture, showing an avenue shaded by trees, at the extremity of which is seen an ancient mansion, and figures equipped according to the title. The picture is well coloured and skilfully executed.

No. 502. 'Magdalene,' M. CLAXTON. "But Mary stood without the sepulchre weeping." She is left here by the two disciples,—not represented standing, but in a more effective pose. She is seated on the ground facing the sepulchre, but not looking at it, but bowed down by grief. The shadow of a wing of one of the angels is perceptible as cast on the stones of the sepulchre. This is for perspicuity of narrative the best picture recently exhibited by the artist; the effect is skilfully communicated, and, although not powerful, is striking. The figure is well drawn and painted, but it is probable that, had the drapery been red instead of blue, the colour would have proved of infinitely greater value.

No. 504. 'Town and Canal of Delft,' J. WILSON. This view is very characteristic of the scenery of the country; and of the works of this artist it is to be observed that those which do not represent storms are now the most valuable, as being the more carefully executed than the subjects for which he has so long been celebrated.

No. 506. 'Portrait of Lady Mary Bouverie,' J. J. PITTAR. This is an oval in which the head is admirably rounded and relieved, and endowed with much vivacious expression.

No. 509. 'Portrait of Major-General Wm. Napier, Lieutenant-Governor of Guernsey, &c. &c.,' T. MOORHEAD. This distinguished

officer is represented in uniform and sitting on a bank, in an open landscape. The position of the figure deteriorates very much from the prestige of the character. The work is, however, executed with more brilliancy and effect than others by the same artist.

No. 510. 'The Hon. Sidney Herbert, M.P.,' P. F. GRANT. The figure is presented in an erect attitude, and wearing a great coat, but without a hat. The resemblance is striking, but the draperies hang loosely.

No. 511. 'The London Road a Hundred Years Ago,' T. CREWICK. This is a large picture, executed with all the earnestness of purpose seen especially in the latter works by the same hand. There is nothing in the view of this London road of a century back to distinguish it from a score of other London roads of the present day. On the right the ground rises in relief against the lower sky; on the left appears a village church surrounded by trees, and the centre of the composition is traversed by a stream crossed by a bridge leading to the village; but this is not all: there is an episode:—upon the brow of the hill appears the London waggon, and by the milestone, in the foreground, marking a distance of considerably more than a hundred miles, there is a group—father, mother, and daughter; the last going up to London, of course, by the waggon. The landscape is seen under the aspect of a calm summer evening; the centre of the work breaks into a distance still bright with the light of the departing sun, which falls also on the road as it ascends from the foreground. The near parts of the landscape, especially on the left, are forced with shadow, so much so, indeed, as to approach opacity and heaviness; had the scale ranged a degree or two higher in light, the shadow might have suffered relief. The sentiment of the whole is exquisitely poetical. The cattle are being driven home to the village, and overhead the crows are returning to their nests. As Cowper mentions the caw of the rook among his "rural sounds delightful," so Crewick deems him not unworthy to assist in celebrating a sunset.

No. 514. 'Subiaco, Roman States,' J. UMW. This is one of the most picturesquely situated towns in the Roman States. It is here represented in the shade of evening; the sun is not yet set, but though too low to light the town, save very partially—the more elevated points only being here and there touched by the subdued rays—the proposed effect is most perfectly sustained throughout the whole. We desire, however, to see the artist draw upon a new stock of materials. He has painted about Subiaco too often.

No. 515. 'The Deserter's Home,' R. RINGRAVE, A. The story runs thus:—A young man, having enlisted, has deserted in the disguise of a countryman—that is, by throwing a frock over his uniform. He is now under his father's roof, when a younger brother rushes in with the intelligence that the soldiers are in search of him; his pursuers are seen approaching—a sergeant and a file of men. The narrative is sufficiently clear, and the picture carefully painted; but the subject is not of a character sufficiently elevated.

No. 516. 'Lago Maggiore, Italy,' J. D. HARDING. This is a large picture presenting the lake and its associations under the aspect of a sunset with a clouded sky. The shore is on the right, and the eye passes up the lake to the mountains, which close the distance. There are boats, figures, and buildings in the near parts of the work, all admirably drawn and painted; but the picture is by no means so successful as the 'View of Hastings' already noticed.

No. 524. 'George Wilbraham, Esq.,' T. H. ILLIDGE. A portrait in which are found all the desirable qualities which so eminently distinguish the works of this artist.

No. 525. 'Portrait of Mr. Sheriff Kennard,'

J. WOOD. The figure is attired in the robes of the shrievalty. The head is a successful study.

No. 526. 'A Ferry on the Neva,' H. PICKERS-GILL, jun. A number of figures are assembled at the place of embarkation; some stepping into the boats, and others variously engaged preparatorily to doing the same. The subject is by no means an aspiring one, though the picture may be interesting as showing the costume of Russia.

No. 528. 'Sunset on the Hills,' H. G. HINE. An upright picture, the near parts of which present a cleft in the rocks, with yet a lower deep described with tolerable effect. The sun here and there gilds the upper peaks, and still dwells upon the distance. The materials are picturesque, but they do not compose very effectively.

No. 529. 'A Woodland Scene,' H. JURSUM. The components are simple, and rendered pleasing by the judicious manner of their association. Groups of trees occupy the left of the picture; a road passes from the foreground till shortly lost among the trees; the more immediate passages of the composition being broken ground, with all its usual incidents. The work is executed in the accustomed free manipulation of the artist.

No. 530. 'Blackberry Pickers—a Lane in Devonshire,' F. DANDY, A. This is a small picture; the scene, which lies between two rows of trees, is brought forward under a sunset effect. The whole is finished with an elaboration equal to miniature-painting—clearly showing that the sparkling effects produced by this artist result more happily from a broader style of dealing with his subjects. We should not have attributed the picture to this artist were his name not attached to it.

No. 531. 'Portrait of D. Maclise, Esq., R.A.,' E. M. WARD, A. A small portrait of this distinguished artist—that which was engraved for, and published in, the last number of the ART-UNION, with this difference, that this work is finished with a background and the necessary detail.

No. 532. 'Portrait of a Gentleman,' T. R. LANSOUQUERS. This is a very extraordinary production, but not without merit. The features have a dash of the Tartar, to which effect is given by a flowing beard. There are other faces on the same canvas, but at the distance at which we see the picture it is impossible to account for their presence.

No. 539. 'The Liberation of the Slaves,' H. LE JEUNE. The subject of this picture is the law of release, Deuteronomy xv.:—"And if thy brother, an Hebrew man, or an Hebrew woman, be sold unto thee, and serve thee six years, then in the seventh thou shalt let him go free from thee," &c. This beautiful work is executed in somewhat the manner of a foreign school—a bias which has not before appeared in the works of this artist. The principal line of composition crosses the scene transversely, involving a numerous succession of figures, the most remarkable of which form a foreground group—two men and a woman who are rejoicing in their liberation. These figures are distinguished by much elevation of character; they are drawn with masterly skill, and lighted up to an astonishing brilliancy: for the scene is presented under the effect of sunshine. The whole of the work is highly successful, although somewhat too red in its general hue. It may be classed among the most satisfactory evidences of the on-progress of our young English school. We rejoice to learn that this beautiful work has been purchased by his Royal Highness Prince Albert—a proof not only of judgment and taste, but of wise patronage of Art in its earlier promise.

No. 540. 'Quitting the Manse,' G. HARVEY. An incident resulting from the disruption of the Scottish Church in 1843, upon which occasion nearly 600 ministers, on conscientious

principles, abandoned their cures, and of course their stipends, and every advantage which they enjoyed from the active exercise of their ministry. One of these instances forms the subject of this picture. The principal impersonations are a Scottish clergyman and his family, who for the last time come forth from their peaceful abode. He is an impressive conception; such a figure, once seen, can never be forgotten. Upon his arm leans an aged lady; and, behind them, another figure, his wife, locks the door of the house. The little garden is thronged by sorrowing parishioners, who stand respectfully uncovered to bid farewell to their pastor and his family. This picture requires no title; the story is sufficiently clear; and it is told in a manner so affecting as to render the work one of the high class that immediately appeals to the heart.

No. 541. 'A Mountain Stream,' W. WEST. An upright picture, presenting a passage of highly picturesque scenery, described with infinite feeling for effective association. The subject is the fall of a small stream over a rocky ledge—resuming its course through a channel strewn with blocks of stone, which have been worn and rounded by its current. The water, as it makes its way amid these stones, is inimitably limpid; and the stones and rocks themselves—each seems to have been made a careful study—indeed the entire work stands in close relation with Nature.

No. 542. 'Naples,' C. STANFIELD, R.A. This is a small picture of extraordinary power. The view is taken from without the harbour, near the lighthouse, which rises on the right of the composition, the centre being occupied by the fortress. The sea is painted with extraordinary freshness and brilliancy. This, although a small picture, is one of the most beautiful this gentleman has ever painted; and this, indeed, is something to say for it.

No. 543. 'Napoleon at Fontainebleau, 31st of March, 1814,' P. DELAROCHE. This head is similar in general character to that of the figure of Napoleon which was exhibited last year at Messrs. Dominic Colnaghi and Co.'s; but there are differences in favour of the intensity of utter abandonment expressed in the features of this head. In the other the head seemed to be in stronger light, inasmuch that the colour approached more what was known to be the natural complexion. Here a cloud has settled on the features; the head is slightly bent forward; and thought—desperate and racking thought—is painted in language most painfully eloquent. Never have we seen a passage of thought more wonderfully described. There is nothing but the head—nothing to aid the allusion; nor is anything necessary. There is no resource—no remnant of light breaks in upon the gloom—all the features acquiesce in dark despair. This admirable picture has been elaborately studied; there is everywhere evidence of mind. It is in style very different from the earlier heads of M. Delaroche. It is painted in a manner extremely thin—in fact, entirely according to the principle that expression only is the great end of painting.

No. 545. 'A Cool Spot on a Summer's Day,' T. CRESWICK, A. One of those rocky nooks in the bed of a river which this artist paints with such surpassing truth. The stream descends abruptly into a lower course, interrupted by rocks and stones, and round these it flows with all the depth and movement of the living water. This picture has much the appearance of having been either painted on the spot, or from very characteristic studies.

No. 546. 'Dort,' C. STANFIELD, R.A. This picture affords a view of the town nearly abreast of the church, showing the buildings extending into distance along the waterside. The near objects are Dutch craft principally—a small galliot, with a boat and figures. It is a picture of great excellence, but not so cap-

tivating as the other view of the same place in this exhibition.

No. 547. 'Francis Hobler, Esq., presenting to W. S. Hale, Esq., the Deeds of Trust for Two Scholarships, &c.,' E. U. ENDS. For the lengthy title of this large picture we have not room. It contains four full-length figures, and represents a space equal to a snug sitting-room. It occupies the space of ten ordinary-sized pictures, and is a production without one point of general interest.

No. 555. 'The Laird of Milnwood's Dinner interrupted by a Party of Claverhouse's Dragoons,' A. FRASER. This is a large picture, and necessarily comprehends many figures. The laird is seated at table reading the paper which the dragoon has handed to him. Morton is near him, and the other members of the household are variously distributed, the principal figure being the commander of the party, who has spread himself upon a chair. Now, in this picture there are many valuable points—as the composition generally, and various shades of character. But the Laird of Milnwood might have been located in an apartment better appointed. The picture had been improved by somewhat more of finish, and in the colouring by a smaller proportion of asphaltum.

No. 556. 'The Italian Goatherd,' W. D. KENNEDY. This is a picture of great power, originality, and sweetness of colour. The scene is closed by a screen of trees, through which is seen an ancient ruin: on the left we have a glimpse of the sea, and in the foreground is a small rivulet or pool, overshadowed by the trees, on the brink of which are assembled a party of ladies, some of whom are bathing. They are alarmed by the sudden appearance of this goatherd—a figure that would do justice to the best efforts of the most facetious of the ancient sculptors. He is an exquisite conception—a racy realization of a specimen of the fabled mankind of the old poets, who

"neque jura noverant neque leges,
Sed circum latera pellem caprarum atterebant."

No. 557. 'On the Gulf of Spezia,' G. E. HARRING. Less brilliant, but by no means less natural, than we have been accustomed to see from the hand of the artist. On the immediate left of the picture is a rock, from near which the shore of the gulf is seen. The work is unhappily marred by vulgarity of treatment in some essential parts. The picture is not large, but it describes an extensive tract of coast and the adjacent scenery, which we doubt not is painted with habitual accuracy.

No. 558. 'Rue de la Tuile, Rouen,' T. S. BOYS. Every house in the ancient city of Rouen has been celebrated on canvas or paper, and those of the Rue de la Tuile not less than the rest. As a street view, this is picturesque and effective.

No. 559. 'Italian Landscape near Como—Evening,' H. H. H. HORSLEY. The materials are simple, and not of that romantic character which is so much sought in Italian scenery. The near parts of the work present a road, trees, and, more distantly, a height crowned by buildings. There is a slight degree of hardness in the execution; but this will probably disappear with age. The picture is coloured with brilliancy and freshness.

No. 570. 'Hacks, the property of H. L. Wigram, Esq.,' T. WOODWARD. These are two horses, both of which are well drawn, but the light and shade of the composition is objectionable, the foreground being infinitely too light. The sky is also faulty, and this is the more apparent as the animals themselves are very carefully drawn and painted.

No. 571. 'The Lady Dalmensy,' F. GRANT, A. A small full-length portrait of a lady mounted on a dappled-grey horse, which she rides with a curb. The animal is well drawn, lifelike, full of action, and the figure posed

with much grace. The picture generally is low in tone, and by no means rich in colour.

No. 572. 'Passing Storm on the Thames,' A. W. WILLIAMS. Powerfully descriptive of a passing thunderstorm. The scene is somewhere high up the river, the banks of which are abundantly covered with sedges. The sky is veiled in black clouds, and the distance correspondingly dark, but a gleam of light falls upon the foreground, as intended to show that the storm has passed. The style of this picture is earnest, decided, and shows a close observation of the phenomena of such a scene.

No. 573. 'Shades of Evening,' H. J. TOWNSEND. This is a picture painted with much poetical feeling: it is a composition in which are presented the banks of a river overhung with trees, upon the right of the picture; the left being open. The light of day is not yet departed, but the commencement of the fading of the light is very sweetly felt. The style of the picture is vigorous to a degree, with much independence and originality. There is no dwelling upon trifling materials, but the proposed theme is carried out without suffering detracted from minor incidents.

No. 574. 'Portia,' Miss E. COLE. The well-known story of Portia is told by Valerius Maximus. She was the daughter of Cato, and wife of Brutus, whose death she refused to survive, and, in the absence of every other means of destroying herself, she swallowed burning embers. We find her here reclining on a couch, with a vessel of burning embers by her side. The work is grave in tone and colour; it marks energy of thought and boldness of execution; but the figure is wanting in becoming expression.

No. 575. 'The Royal Hunt at their Onset on Ascot Heath,' R. B. DAVIES. All these subjects are necessarily much alike. A few figures appear here in scarlet coats, mounted on horses, which, as well as we can see them, seem to be well drawn; round them are disposed nearly the entire pack of hounds,—the whole seen in an open landscape, which is by no means so well painted as the other parts of the picture.

No. 576. 'Walter and Frank,' J. WOOD. Portraits of two boys, in a round frame. The two heads form a bright picture.

No. 583. 'Portrait of the Hon. Daniel Webster, of the United States' Senate,' C. HARDING. The work is brought forward in a very unassuming style. The head has been well studied, but it wants spirit and colour.

No. 584. . . . F. FROLD. The subject is 'Moses Breaking the Tables'—He cast them out of his hands and brake them beneath the mount. The figure representing Moses is altogether out of drawing; he seems to stand nine or ten heads high, the arms are too short, and the drapery with bad taste describes the drawing of the limbs.

No. 585. 'Lord William Russell's Last Interview with his Family the Day before his Execution, 1683,' JOHN BRIDGES. The principal figure, Lord Russell, is represented seated caressing the youngest child, Lady Russell and others of the family are near, and at the window is a clergyman reading the Scriptures. The composition has been carefully studied—in some passages with success; the shadows generally are too brown.

No. 586. 'A Seaman's Farewell,' F. DANBY. This is a picture which we should not have attributed to an artist who usually paints sentiment of a much more elevated kind. The scene is the shore of a harbour at low water, where figures a sailor who has just taken leave of his wife. She supports herself weeping on an anchor—intended, perhaps, to typify hope; his child still stretches out its arms to him, while he, with an effort and a cheer, tears himself away to join his ship, which is seen in the haze of a sunny morning working out of the harbour. This picture will not be accounted among the successful produc-

tions of the artist. A curious discrepancy occurs with respect to the numbering of the work. It is placed in the catalogue as first in the Octagon Room, whereas it is the last in the West Room.

OCTAGON ROOM.

No. 587. 'Lydia Bridge on the Avon, Dartmoor, Devon,' J. GRINDALL. The subject is of a very picturesque character. The picture is high and so badly lighted that we cannot distinguish its detail. The bridge, which stretches across the top of the canvas, seems to be covered with verdure. The water, with its various reflections, appears to have been closely studied from nature.

No. 589. 'Study from Nature,' ROSAMOND VERTUE. This is a study of a head; the colouring and drawing are highly meritorious.

No. 591. 'Staffa,' W. C. SMITH. A small picture, presenting a seacoast scene. The shore is flat, and a wreck appears in the distance. The aspect is that of evening; a well-coloured effect.

No. 594. 'Pallanza, Lago Maggiore,' J. V. DE FLEURY. A small round composition, remarkable in style as approaching the manner of a popular landscape-painter. It is adroit in execution, but would be improved by more shade.

No. 598. 'Summer Recreation,' J. D. WINGFIELD. An oval picture, showing a kind of vista, with an extensive piece of water. In the foreground are assembled groups of figures arranged with much judgment and dressed with much taste.

No. 599. 'Refreshing the Weary,' R. HANNAH. A work executed with much nerve, decision, and character, qualities which, it is to be regretted, are, we may say, thrown away upon a subject of vulgar cast. In the foreground are "the weary"—a boy and girl, the former benefiting by the offices of the potbearer of some neighbouring public-house. In the background, as well as can be seen, are a cookmaid receiving meat and other things from butchers, bakers, &c. The scene is closed in by houses, like those of the far-famed Belgravia. With such executive power, good colour, and arrangement, it is to be lamented that this artist does not attempt a theme somewhat more aspiring.

No. 603. 'Waiting for the Laird,' W. and H. BARBAUD. A Highlander with two dogs in a mountainous landscape. The figure is characteristic, and the animals well drawn.

No. 605. 'The Church of St. Ouen, Normandy,' E. A. GOODALL. A small picture showing the entrance to this celebrated edifice, and the magnificent oriel window, together with some of the ancient wooden-framed houses adjoining, which contrast so well with the church. The objective is admirably worked out, but the effect had been improved by somewhat more of shade.

No. 606. 'Portrait of Robert Manning, Esq.,' A. SOLOMON. A small portrait of an elderly gentleman; painted with great nicety and singular freshness of colour.

No. 607. 'A Lane by the Woodside,' T. J. SOFER. This slip of picturesque scenery is admirably balanced by light and shade. The lane is overhung with trees, which are painted with much breadth and freedom.

No. 608. 'A Study from Nature,' E. J. CORBETT. A single figure—a Frenchwoman—a *cousuise* seated at the door of her dwelling, peeling turnips. She is painted with much neatness of execution, and is altogether a highly characteristic study.

No. 609. 'A Village School,' A. PROVIS. A small composition, in which is seen the "dame," who is busied with her very meagre class of two or three pupils at the door of her cottage. The picture is judicious in general arrangement, but somewhat too sketchy in execution.

No. 610. 'A Highland Whisky Still,' R. R.

McLAW. A large canvas presenting as wild a slip of mountain scenery as can well be conceived. The still is at work under a rude roof composed of turf, and tended by two figures which are faithfully representative of the class of men whose habits of life are here described. The picture is executed with much solidity and firmness of manner.

No. 613. 'Elgiva,' J. E. MILLAR. This picture, painted from a passage in English history, describes the seizure of Queen Elgiva, who was separated from Edwy by Archbishop Odo, in revenge for the banishment of Dunstan. The prominent figure of the composition is Elgiva, who is dragged away by soldiers, by one of whom, in ring mail, she is grasped; and, at the same time, a figure clings to her to oppose her removal. These three impersonations compose very effectively; but the positive red of the lowest of the three does not harmonise with the drapery of Elgiva, which is very striking. The work is powerfully conceived, and the style of its execution is forcible and original.

No. 614. 'Solitude, composed from Nature,' J. TENNANT. This is charmingly composed; perhaps too full of minor incident. It represents a rugged section of landscape, being a rocky glen overhung with trees. The tone of the picture is low, much of it being in shadow, and so, admirably supporting the sentiment of the proposed theme. The place is forsaken of humankind; but there is one patient fisherman—a solitary heron—who does not look as if he was very successful in his fishing; whence, perhaps, it is intended to convey that the water also is a solitude.

No. 616. 'Portrait of Thomas Oliver, Esq.,' W. ESSEX, jun. This head is lighted very skilfully—the features come out in their full force. The head is painted in a strongly energetic style; the eyes are characterized by penetration and argument, and the colour is brilliant and lifelike.

No. 620. 'The Duc de Sully bringing New Year's Gifts to Henri Quatre, to be distributed to the Royal Family and Household,' &c., W. CARPENTER, jun. A large picture in which the King is seen in bed receiving the Duc de Sully, accompanied by three courtiers bearing the presents in velvet bags. The King desires to see the contents of the bags, which are accordingly shown to him. Sully is a very striking figure; he is attired in black, the dress being finished with great care. The head of this impersonation is a very successful study; it is lifelike, and most agreeable in expression. There are other figures, but Sully claims the field to himself.

No. 621. 'Remains of St. Benedict's Abbey, on the Norfolk Marshes—Thunderstorm clearing off,' H. BRIGHT. This is a truly beautiful production—especially beautiful in those qualities in which the works of this artist maintain a high reputation—that is, in their *chiaroscuro* and colour. The objective of the work is—zero—just something to carry a sun-beam; this is the ruin which is placed on the right of the view, the foreground of which is a hollow with a pond, cows, &c. This brings the eye on a level with the general surface of the ground, on the near part of which dwells momentarily a flitting but brilliant light; the rest is left in transparent and effective shadow,—the whole, ruin, sky, and landscape, constituting a picture of uncommon power.

No. 632. 'Portrait of Brunetto, the celebrated Steeple-chase Horse, the property of J. J. Preston, Esq., Bellinger, Cavan, Ireland,' F. A. OLDMAN. This picture can scarcely be seen, but the horse, notwithstanding, seems to be drawn with much knowledge of the character of the animal.

No. 634. 'The Beauties of the Court of King Charles the Second—Portraits,' T. J. BARBER. This is a cavalcade, presenting all the celebrities whom "Old Rowley" had assembled around

him at his dissolute court. He is a foreground figure; near him are Queen Catherine, the Duchess of Cleveland, the Chevalier De Grammont, Duke of Hamilton, &c. &c., all attired in the extravagance of the fashion of the time. The picture has been highly elaborated.

No. 635. 'The Broken Sabot—a Scene in the Hautes Alpes, near Gap,' A. DU BUISSON. This picture is remarkable for the fidelity with which is described the very fearful position of a diligence, of which the drag has broken on a dangerous descent; the lumbering machine has come down rapidly to the brink of a frightful abyss, and is upon the point of going over, despite the rapidity and exertion to which the driver has urged the horses. It is a moving description, but in colour and effect the picture has no merit.

No. 641. 'Ave Maria,' Miss M. A. COLB. Two Italian figures, one of whom, a woman in the holiday costume of the country, is kneeling before a figure of the Virgin. The little picture is judiciously composed.

No. 647. 'Scene from Molière's Play, "Le Médecin Malgré lui,"' D. W. DRANE. This is a large picture, presenting the scene in which Sganarelle feels the pulse of the patient and pronounces her dumb. The figures are well dressed, and the composition studied in a manner to particularize the narrative; but there is not sufficient shade in the work for forcible effect, and parts of the figures are somewhat flat.

No. 650. 'A Country Church,' F. J. RAILLON. The church is a distant object, at which the spectator looks over a wooded and broken foreground which has much of the feeling of having been closely studied from Nature. The distribution of light and shade is well managed, but the latter is not sufficiently marked, and the colour of the picture is flat.

No. 651. 'On the French Coast,' J. WILSON. A small and beautiful slip of flat coast scenery, seen under sunset; the sun is half veiled by a cloud, which casts a strong shadow on the sea. This, with the oppositions, produces an admirable effect; but the waves, it must be remarked, want a little more definite volume to give them their due weight.

No. 652. 'The Secret,' J. Z. BELL. The picture presents three figures: one is telling 'the secret' to another, while the third is listening. The incident is described with perspicuity, but the draperies are very free in manner, and somewhat dry.

No. 653. 'Scene from "Comus,"' C. ROLT. This cannot be called a "scene" from "Comus," as presenting, it may be said, but one figure—the spirit, who is now supposed to say—

"But I hear the tread
Of hateful steps. I must be viewless now."

The figure is dressed in yellow and red, and is brought forward in a pose somewhat theatrical. It is a mistake to paint drapery so coarsely.

No. 655. 'A Scene on the South Side of the Vale of Ecclesbourne, near Hastings, Sussex,' H. B. WILLIS. This is a circular picture of considerable merit. The right is occupied by a group of trees; the left is open, and carries the eye to a distant view of the sea. In the foreground, which is extremely well painted, there are sheep and minor objective. The trees are described with much freshness, the foliage being laid in with a full touch and in good colour.

No. 657. 'A Dutch Market—with Effects of Candlelight and Moonlight,' P. VAN SCHENDEL. This is an admirably-painted picture; but there is nothing new in these effects; they have been painted equally well by the Dutch, centuries ago—soon after they diverged into *genre*.

No. 664. 'Fruit, &c.,' R. CLOTHIER. An oval composition of white and black grapes, a melon, &c.—all closely and carefully copied from Nature.

No. 666. 'Instruction,' T. WEBSTER, R.A. A small work, in which appear a grandmother and grandchild, the latter reading—spelling

hard words from his little book, while the former sleeps in her chair. The picture is in the marked style of the artist. Many parts of it are most carefully painted—as the hand of the old woman, and the head of the child. We should have regretted to see it hung in this room, but the artist, one of the hangers, placed it there himself: a circumstance the more worthy of note, inasmuch as he has only contributed two other works—both of them small. It is, of course, the only production of a member shown in the condemned cell of the Academy; that which Mr. Webster would not venture to do for the works of another he has dared to do with his own. He can afford to be generous—and he is so. We have no doubt that every picture he placed in this room was placed with a sigh of sincere regret.

DRAWINGS AND MINIATURES.

No. 682. 'Puck,' painted from the original picture by Sir Joshua Reynolds, P.R.A., in the possession of Samuel Rogers, Esq., W. ESSEX. An enamel; a valuable copy from this very celebrated picture, in which it may be said that the artist restores, in unfading hues, all the harmonious colour of the original. Nothing can exceed the fidelity with which the peculiar character of the little figure is rendered. The following, No. 683, 'The Cottage Toilet,' is painted in enamel, by the same artist, with equal success, from the picture in the possession of the Duke of Bedford.

No. 689. 'The Antiquary's Orphan,' J. BOSTOCK. This is a drawing presenting a young lady surrounded by relics and objects of taste: it is executed with much ability.

No. 715. 'Madame Yturregui,' ALICIA H. LAIRD. The lady is painted at full length, and in court-dress—the whole being finished with considerable care.

No. 734. 'Charles Walpole, Esq.,' Miss M. GILLIES. This is a miniature painted in oil with a great degree of nicety and judgment.

No. 724. 'The Lady and Daughter of F. Lort Stokes, R.M.,' W. BOLBY. Characterized by a freshness of colour and lifelike expression showing faithful studies from Nature.

No. 745. 'Portrait of his Excellency the Earl of Elgin and Kincardine, Governor-General of British North America,' J. R. SWINTON. This is a life-sized head in chalk, and as such far preferable to the oil portraits of this artist.

No. 766. 'Mrs. Fowler Broadwood and her Family,' R. THORBURN. An oval composition containing four figures; the children reminding us much of the style of some of those in the family groups of Reynolds. It is a charming production, not so severe as others lately painted by this artist. No. 775, 'The Hon. Mrs. Maynard,' by the same hand, is also a very remarkable portrait. The lady is dressed in white; the features are well lighted, but the effect generally is cold.

No. 774. 'Richard Durant, Esq.,' Sir W. C. ROSS, R.A. This is a three-quarter length figure, charming in treatment; the head especially is a most successful study.

No. 779. 'John G. Abbot, Esq.,' T. CARBICK. The features in this miniature are wonderfully defined, without loss of breadth. We remark, with much pleasure, an increased warmth and richness of colour.

No. 780. 'Her Royal Highness the Princess Charlotte of Belgium,' painted for the King of the Belgians, R. THORBURN. The Princess is yet a child: she is attired in blue, and stands by an ancient carved chair, her hair streaming down her back. The head is well rounded, and the features powerful in expression and colour.

No. 785. 'Lord Lyndhurst,' T. CARBICK. This is a very extraordinary portrait: it is singularly felicitous in resemblance, and the features are so successfully painted that, in texture and transparent colour, they approach as much the softness and warmth of life as can be effected by Art.

No. 799. 'Portrait of Sir Henry Ellis,' Sir W. NEWTON. One of the most successful miniatures ever painted by this admirable artist. The resemblance is most perfect: the work is brilliant and lifelike.

No. 816. 'Naomi, Ruth, and Orpah,' W. MADDOX. This is an oil picture which is worthy of a better place than has been allotted to it here. "But Ruth clave unto her" is the passage explaining the composition. Ruth is kneeling by Naomi, while Orpah is a little removed. In composition and general effect the work is highly meritorious. It is too high to be closely examined.

No. 830. 'Miss Burdett Coutts,' Sir W. ROSS, R.A. This portrait is altogether a triumph of success. The lady is presented at full length, standing; is attired in lace over light green, and very elegantly circumstanced.

No. 846. 'His Royal Highness the Duke of Brabant,' painted for the King of the Belgians, R. THORBURN. This youthful Prince wears a blouse; the figure is relieved by a wooded background, like those of Reynolds and his school. The portrait is earnest in expression, and rich in low-toned colour.

No. 855. 'Portrait of a Lady,' Mrs. G. R. WARD. This is a small head, very graceful in character, and coloured with much sweetness.

No. 865. 'Bassanio commenting on the Caskets,' J. C. HOOK. We cannot at all understand why this picture should be hidden by being in the Miniature-room. The artist, as a student of the Academy, bore away, only last year, its most honourable premium. He has produced works of a very high order of merit, and this is by no means unworthy to be classed among them. It is hung out of the way of examination; it can, however, be seen that it is original in treatment, and successful in general effect.

No. 882. 'Portrait of a Lady,' C. EARLES. A charming work, full of lifelike character and expression.

No. 938. 'Portrait of the Lady Charles Thynne,' CLARA E. F. KITTLE. This is a very elegant work: the lady is attired in white, and seated in a pose graceful and easy; the features are coloured with freshness and truth, and endowed with much sweetness of expression.

No. 959. 'Children of George Eyre, Esq.,' Mrs. W. CARPENTER. Portraits in chalk of a boy and a girl; marked by the usual roundness, power, and lifelike character which distinguish all the works of this lady.

No. 964. 'Portrait of a Lady,' P. A. MULREADY. This is only a head, apparently in chalk and water-colour. It is extremely simple, but very pleasing in character.

No. 695. 'Cupid and Psyche, from the Fable of Apuleius,' T. UWIN, R.A. This is a drawing from the charming picture of this subject painted in oil, and exhibited by the artist last year. As a drawing, it is in everything equal to the picture.

No. 966. 'A Sketch,' W. MULREADY, R.A. A drawing in red chalk, showing two boys carrying a girl across a stream; it is, perhaps, less finished than other similar works we have seen by the artist; but it has all the power of the best of them.

No. 1002. 'Mrs. Gibbs,' G. RICHMOND. This is a water-colour drawing, with a light background, the figures being made out in the usual vigorous style of the artist.

No. 1010. 'Peonies,' V. BARTHOLOMEW. Never have flowers been painted with more freshness, brilliancy, and delicacy of texture than are found in this beautiful drawing.

From want of space we are compelled to pass over many miniatures and drawings possessing claims to favourable mention; and even those of which we have spoken we have not been able to describe so fully as we could have wished. Of the architectural drawings we have not space to give even the titles of all those which stand prominently forward. We cannot pass

without notice a picture in oil, 'Windsor Forest,' by E. J. CORBETT, the excellence of which deserves a better place than that next the ceiling in this room. Another picture of merit is No. 1112, 'A Field Lane,' J. M. YOUNGMAN, similarly placed. Among the remarkable designs are No. 1094, 'Part of the Residence of W. Waring, Esq.,' E. NASH; No. 1108, 'Design for an Architectural Institute,' A. JOHNSTON; No. 1109, 'Carlton Club-house,' S. SMIRKE; No. 1121, 'Design for a New Army and Navy Clubhouse,' W. A. and J. W. PAPWORTH; No. 1149, 'A Mansion in the Azores,' D. MOCATTA; No. 1176, 'Dublin Terminus,' S. WOOD; No. 1221, 'View of a Mansion being erected at Fonthill Park,' WYATT and BRANDON; No. 1244, 'Church of St. Nicholas, Hamburg,' G. G. SCOTT; No. 1258, 'Royal Agricultural College, Cirencester,' J. R. HAMILTON, &c. &c. Here, also, are some other oil pictures of more or less excellence: as No. 1180, 'Charity,' T. BROOKS; No. 1183, 'Don Quixote at the Castle of the Duke, &c.,' J. GILBERT; No. 1184, 'King Arthur carried to the Land of Enchantment,' W. B. SCOTT; No. 1238, 'Eveleen,' R. T. BOTT; No. 1254, 'The Shooting Pony,' J. F. PASMORE; No. 1266, 'On the Thames at Woolwich, with the Buckinghamshire Indianman going down the River,' J. W. CARMICHAEL.

Among the models, medals, &c., No. 1290, 'Medal of the Very Rev. Theobald Mathew, President of the Temperance Society,' L. WYON; No. 1295, 'Bust of Master Charles Thomas,' D. A. RIVERS; No. 1296, 'Speranza,' E. W. WYON; No. 1311, 'An Arab of Morocco,' SANGIOVANNI, &c. &c.

SCULPTURE.

No. 1315. 'Virginius and his Daughter,' a group, P. MAC DOWELL, R.A. A group in plaster. The figure of Virginius being colossal, this work is remarkable for the grandeur of its style—the conception is of a deeply impressive character, and well supported by the details of the execution. Virginia lies dead, supported by the left hand of her father, while with the right he raises the knife, imprecating a curse on the head of her destroyer, "*respectans que*"—in the words of Livy—"ad tribunal Te inquit Appi tumque caput sanguine hoc consecro." And here to these words full force is given—in the action, in the expression and nerved firmness of the figure. The group is finely modelled—as a whole it cannot be too highly spoken of.

No. 1316. 'Eurydice,' W. C. MARSHALL, A. The passage of the history of Eurydice here alluded to is that in which she is said to have fled from Aristæus, who offered her violence, and in her flight was bitten by a viper. The work is in plaster, and represents her extended on the ground with the viper fixed upon her heel. The figure exhibits power and originality; but will not be esteemed among the best of this sculptor's productions.

No. 1317. 'Comus offering the Cup to the Lady,' E. B. STEPHENS. This is a marble figure executed with great care—the subject is, however, an ungrateful one, and would require talent of a very high order to bring it up to the spirit of the character. The story is carried on to the refusal of the lady, who is presented seated in the enchanted chair, in another work, No. 1327, which is deficient of importance and effect from want of breadth of treatment.

No. 1320. 'Sabrina,' a statue in marble, W. C. MARSHALL, A.

"Sabrina fair!
Listen where thou art sitting
Under the glassy, cool, translucent wave, &c."

She is represented according to the letter of the verse, and constitutes a work of much sweetness. The act of listening is truly described, and her position in the water successfully pointed out. The head is a study of exquisite refinement, but of a cast of the most simple kind. The artist has not dwelt upon those

passages which might have fascinated others; he has not sought to verify the line—

"Knitting

The loose train of thy amber-dropping hair;"

but has worked up to the supplication—

"Listen and save."

No. 1322. 'Early Sorrow,' P. MAC DOWELL, R.A. This is a statue in marble of a girl whose "early sorrow" is occasioned by the death of her bird, which she clasps to her breast. The figure is semi-nude. The subject is not new, but it is here brought forward with the most touching simplicity. In the head, as a sculptural study, there is a striking originality of treatment—the features are charmingly rounded, and the successful manipulation of the marble describes all the softness and delicacy of life. The head is slightly bent forward and an amount of shadow is gathered under the eyes, which gives much character to the face.

No. 1323. 'The First Step,' W. C. MARSHALL, A. A group in plaster, a mother and child, the former watching the latter while trusting him for the first time to the support of his limbs. The tottering insecurity of the child and the anxiety of the mother are strongly described.

No. 1324. 'Marble Group of the Prodigal Son,' W. THREED. These two figures are half-life size—the subject is well defined and carefully executed; but there is too great a physical difference between the father and son, the latter being at least a head and a half lower in stature than the former.

No. 1326. 'Madonna,' J. FILLANS. This group, which is in marble, shows the Virgin with the child Jesus sleeping in her lap. The expression of the principal head is intense, but the work is much injured in effect by the unfortunate piece of marble out of which it has been executed.

No. 1328. 'Model of the Statue of the late Lord Chief Justice, Sir N. C. TINDAL, in his Judicial Robes,' intended to be executed in marble by subscription, E. H. BAILY, R.A. This will be accounted the best of the large works of this artist. The subject is represented in a pose of much natural ease, having the right arm thrown back over the chair in which he is seated. The well-managed relief and general disposition of the figure is the first of its qualities that meets the eye. The left hand holds a scroll, and the right a pen; the head is naturally thrown a little forward, the features being expressive of thought and inquiry. We have seen in general character a work by Bacon very similar to this, but in compositions of this class it is almost impossible to originate greatly distinctive differences.

No. 1335. 'Perdita,' S. J. B. HAYDON. A small sedentary figure in plaster, which, says the catalogue, is in course of execution in marble. She is represented with a lapful of flowers, and, according to the text—

"Reverend sir,
For you there's rosemary and rue."

The figure is a graceful and successful realization of the character.

No. 1339. 'Model for a Mural Monument, to be erected in the Savoy Chapel, Strand, by Charles Hay Cameron, Esq., representing his great grandfather, Dr. Archibald Cameron, attending the wounded at the battle of Culloden,' M. L. WATSON. This is an alto-relievo composition, distinguished by the highest qualities of the art. The principal figure represents a surgeon assisting the wounded by whom he is surrounded on the field of battle. With infinite skill and judgment the sculptor has sunk almost every absolute and individual accessory, and produced a work of purely classical character, the various parts of which are bound together by a common relation of the most refined and elevated character; the work is of our time, but it leads us back to the best period of Greek Art.

No. 1349. 'Marble Bust of — Parker, Esq., J. E. JONES. This work is distinguished by an extraordinary boldness of style and knowledge of the means of giving vitality to marble; the eyelids, for instance, are carved of an unusual thickness to gather shadow. The head is full of movement, and the features endowed with lifelike intelligence.

No. 1350. 'Marble Bust (posthumous) of William Attree, Esq., R.C.L., F.R.C.S., late of the Royal Horse Artillery, and Surgeon Extraordinary to their late Majesties George IV. and William IV.,' T. BUTLER. There is an admirable solidity and firmness of style about this work; the forehead has lost the hair, and to the breadth of this part of his work the sculptor has given an admirable effect by the language and argument with which he has endowed the features.

No. 1358. 'Marble Bust of Richard Paterson, Esq., Blackheath,' J. E. JONES. This, like the other works of this artist, is marked by movement and living character, also by that nicety of finish which is imitative of the softness of flesh.

No. 1359. 'Marble Bust of Mrs. W. E. Bell,' T. BUTLER. A work of a very high order of merit. It is simple in treatment, but shows everywhere an uncommon elegance of thought and feeling. The style of the hair is original and highly becoming.

No. 1379. 'Marble Bust of Sir Robert Peel,' W. GRAHAM. We cannot think that Sir Robert Peel sat for this bust—it is unlike, and in every way much too heavy.

No. 1384. 'Benjamin Disraeli, Esq., M.P.,' W. BERNES. This is a bust in marble presenting a very striking resemblance.

No. 1397. 'Count D'Orsay,' W. BERNES. A marble bust, treated with much simplicity. It presents a very faithful resemblance.

No. 1412. 'Marble Bust of Thomas English, Esq., Merchant, of Hull,' T. EARLE. This is a remarkable work: it is without drapery, the head is brought a little forward, and the cast of the features is deeply reflective and penetrating.

No. 1422. 'A Bust of Henry Fielding, the Author,' W. F. WOODINGTON. A work of much elegance, refinement, and originality.

No. 1425. 'Marble Bust of his Royal Highness the Prince of Wales,' executed by command of her Majesty the Queen, Mrs. TROENY-CROFT. Merely the little head, without drapery. There exists a bust of her Majesty at about the same age; and in the profiles there is a striking resemblance. This is a remarkably graceful and beautiful bust of a most "lovable" boy—whom God protect!

No. 1435. 'The Genius of the Calm,' F. M. MILLER. A very elegant basso-relievo in marble. The design exhibits much fancy and refined taste; and the execution is at once vigorous and delicate.

No. 1438. 'Lord Chesterfield,' W. BERNES. This work is executed with great nicety, and is remarkable as a resemblance to the subject.

No. 1448. This and the following number are two sketches for *basso-relievi*, to be executed for the Marquis of Lansdowne, by M. L. WATSON. One is entitled 'Hebe,' the other, 'Iris.' Both are designed with a feeling of the most exquisite poetry.

Our space is exhausted; and we have left ourselves no room for the comments to which a review of the collection would give rise.

We must content ourselves with merely observing that the excellence of the Exhibition has been fully appreciated by the public as well as by the connoisseurs; the rooms have never been so largely attended as they have been this year; and the "sales" have never been more extensive: there is, even already, scarcely a single good picture unsold; consequently there can be no complaint of lack of patronage for British Art.

THE SOCIETY OF PAINTERS IN WATER COLOURS.

THE FORTY-THIRD EXHIBITION—1847.

THE Exhibition of this Society is not this year so rich in that class of attractive works which we have seen from time to time upon its walls; but here, as everywhere else, it sometimes occurs, as it were by common consent, that no signal effort is made. Some of the members do not reach their usual level; and others, to whom all lovers of Art have been accustomed to look with interest, are absent. Mr. Cattermole contributes nothing; and Mr. Stone and Mr. Harding have withdrawn from the Society: thus it may be understood that there are blanks in the Exhibition which will not be readily filled up. This Society holds a high place in public estimation, and deservedly so: for no Society of Artists have ever, in their own style, equalled the admirable productions which they have, year after year, exhibited. We may, therefore, question the policy of any secession, with what view soever it may have been prompted, from a Society so worthily reputed.

No. 12. 'A Watermill near Corwen, North Wales,' P. DE WINT. The mill is on the left of the composition, the materials of which are of that prominent and striking character so uniformly prevalent in Wales. We have, consequently, a rugged and broken foreground, whence the landscape graduates to a mountainous distance. The near objective is massed in shadow, and the foliage is more than usually woolly.

No. 13. 'Amsterdam—Dutch Boats running in—Stiff Breeze,' W. CALLOW. The principal object is a dogger pitching in from a heaving sea outside. The sky is extremely dark—the water does not respond to this tone, but is unusually shadowless, which we may in part attribute to local colour; but the effect is injured by such an undue breadth of light.

No. 22. 'View of Snowdon from the Mountain Road between Pont Aberglaslyn and Tan-y-Bwlch,' COPLEY FIELDING. Between the manner of the water-colour and that of the oil-colour works of this artist the greatest contrast is observable—in the one, every touch is definite; in the other, excessive softness is prevalent. It is a large drawing, presenting those materials which in landscape this gentleman deals most successfully with—a moderately broken foreground backed by retiring hills. The flat and edginess tones of these drawings have very much the appearance of being produced by water colour over crayon. The effect of the distance is most successfully airy and transparent.

No. 23. 'Scene in the Bay of Cardigan—Cric-crath Castle,' C. BENTLEY. The principal objects here are a fishing-boat, brig, &c., apparently running for shelter from a threatening storm. The whole is rendered with the usual judgment of the artist.

No. 27. 'A Day in the Forest of Atholl,' W. EVANS, of Eton. The day has been productive of a brace of well-conditioned stags to a sporting party, whose present purpose is the homeward transport of their bulky game. The mountainous scenery is treated with a due feeling of grandeur, and the fragrant heather is not forgotten. The foreground of this drawing is made out with a free impasto of white variously tinted.

No. 28. 'Strasbourg,' S. PROUT. An assemblage of beautiful objects are brought together in this drawing—a highly picturesque old house, a fountain, a richly-fretted Gothic spire, &c.—which the artist has disposed to the best advantage. The drawing exhibits, if possible, increased power and nicety.

No. 31. 'The Isle of Staffa—View of Clamshell Cave—Iona seen in the horizon,' COPLEY FIELDING. A coast view, treated with an effect which this artist always paints with much success—that of a rolling sea responding to a stormy sky. The surf is breaking in upon a rocky shore, rising here and there in white spray upon the iron-bound coast, which is shown in great breadth and extent.

No. 33. 'Chapel in the Cathedral, Bruges,' JOS. NASH. This beautiful chapel, with all its wealth of marble and valuable ornament, is described with a truth rarely seen in the execution of such subjects. It may, however, be observed, that the nice finish of the work has, perhaps, been

carried so far as to communicate too much of individuality to the various objects.

No. 39. 'Eton,' W. EVANS, of Eton. A glimpse of the College seen between the trees in the playing-fields. The drawing is remarkably fresh in colour and effective in style.

No. 45. 'River Llygwy, from Pont-y-Kyfin, near Capel Cŵrig,' D. COX. The near materials here are striking, but they are so treated that it is impossible to say whether the distance is closed by mountains or clouds. There is a freedom which gives value to certain effects, but which, beyond an absolute limit, produces nothing but confusion.

No. 49. 'On the Wharfe, near Kilsay Crag, Yorkshire,' GEORGE FRIPP. From the foreground the eye looks up the course of the river, which is soon lost under the high ground bounding the landscape. The middle distance is brought too forward; but the artist has given to the simple components of his work a charming sentiment of repose, which is much assisted by abnegation of colour.

No. 52. 'The Despatch,' J. WM. WRIGHT. The "despatch" is supposed to have been brought to a lady and gentleman seated in a kind of cloister: the latter is attired in a loose robe of crimson, and the former in the costume of the middle of the sixteenth century; both figures are very carefully drawn.

No. 56. 'Drumadoun,' W. A. NESFIELD. This is a large drawing, the subject of which is a coast scene under an aspect of sunset after a storm. The components are wild, broken, and striking, but the whole seems overdone with colour.

No. 57. 'Raffaello and his Pupils,' J. STEPHANOFF. The hint for this composition would seem to have been taken from Vernet's large picture. The title is accompanied by a passage from "Roscoe's Leo X.," in which the progress of Polidoro da Caravaggio is described. Raffaello and his pupils are here busied on the designs for the Vatican, but the scene has somewhat too much of a holiday character about it.

No. 58. 'The Lady Chapel, St. Pierre, Caen,' S. PROUT. There is more sobriety of tone and colour than is usual in the works of this artist, and in this case with greater advantage. A crowd of devotees is assembled beneath the lofty Gothic vaulting, the detail of which is beautifully made out.

No. 59. 'Claddagh Fisherman's Cabin,' ALFRED FRIPP. One of those primitive interiors which tell so well in a freely-executed drawing. The artist excels in this class of subject, but he has dealt more happily with other similar interiors than with this.

No. 63. 'Piazza del Duomo, Trent, in the Tyrol,' W. CALLOW. This is a highly picturesque passage of street scenery, and the most important work we remember to have seen under this name. The duomo itself does not appear, but its absence is well compensated by an assemblage of material rich in those qualities which are most attractive in this genre of Art: for instance, numerous houses of various constructions, resembling, with their long projecting eaves and fresco illuminations, the rarest scraps of Italian architecture and ornament. The piazza is thronged as a market-place.

No. 66. 'Shoreham—Cloudy Morning,' FREDERICK NASH. Nothing of the town is seen in this composition, the foreground of which lies at the mouth of the harbour, whence the spectator looks towards Brighton. There is much truth in the effect.

No. 67. 'A Day in the Forest of Atholl,' W. EVANS, of Eton. A composition in every way similar to another already noticed, under the same title and name.

No. 69. 'A Hermit,' W. HUNT. A figure habited in monastic attire: he is seated at a table, the carved work of which attracts the eye, but whether it is of wood or stone, his own laborious handiwork, we are left in doubt. The drawing is brilliant in colour and careful in finish.

No. 72. 'Jupiter nursed by Amalthea, the Nymphs, and Corybantes, in the Island of Crete,' J. CRISTALL. Some of the figures in this drawing remind us of Poussin: Jupiter is held on the knee of Amalthea, and fed with honey by others of the assembly. The style shows no departure from the usual method of treating such subjects.

No. 76. 'Windsor Park,' D. COX. This view is taken from an elevated point looking over all the intervening trees, and showing the Castle in the extreme distance. It is brought forward

under the usual stormy aspect which this artist paints, and is more definite than others of his recent productions.

No. 77. 'A Gleaner of Herefordshire,' J. CRISTALL. A girl bearing on her head a sheaf of wheat, the produce of her day's labour. She is brought forward in a manner very substantial and natural.

No. 79. 'On the Coast of North Durham, with the Abbey of Lindisferne and the Fern Islands in the distance,' T. M. RICHARDSON, jun. This is a nook of the anchorage about Holy Island, looking northward, off the Berwickshire coast. The left-hand portion of the drawing is highly effective, but it is insufficiently supported by the sea view.

No. 85. There must be some confusion in the numbers here. This drawing, which is too slight for exhibition, presents three nondescript figures without circumstance or background, being entitled 'View in the Isle of Mull, with Ben More in the distance,' COPLEY FIELDING. If this be a joke, it is not a clever one; the artist cannot be aware of this.

No. 89. 'Augsburg, Bavaria, S. PROUT. A large drawing, composed of subject-matter extremely difficult to deal with; and hence the greater merit of this admirable work. The main features are the high-gabled houses so remarkable in German towns—with here a dash of Byzantine, and there a morsel of Italian, architecture. The place is crowded with figures disposed in circular composition with admirable effect.

No. 90. 'Return to the Castle—Blair Atholl,' W. EVANS, of Eton. This is the most effective drawing exhibited by the artist. It may be supposed to represent the return of the sporting party seen in a before-mentioned work; they are advancing under an approach shaded by dense foliage. There is more power in this than in the open scenes of the artist.

No. 92. 'Croxden Abbey, Staffordshire,' H. GASTINEAU. A small drawing showing the ruin under a moonlight effect, which is managed with much judgment.

No. 97. 'The Neckar, from the Konigstuhl, Heidelberg,' T. M. RICHARDSON, jun. This is the view from the terrace which commands the town, the course of the river, and the opposite banks. It is impossible to speak too highly of the diligent accuracy with which this excellent production has been worked out.

No. 98. 'White Horse Close, Canongate, Edinburgh,' S. RAYNER. This artist exhibited last year a composition of old houses in Edinburgh, very similar to this, in which he has succeeded to admiration in working up to that point at which mortar refuses any longer to hold stones together. These ancient and neglected buildings are beautifully drawn and pictured, with all their mouldy weather stains, but they come somewhat too hardly against the clear sky.

No. 100. 'Prosperity,' O. OAKLEY. Two Italian boys are here discussing their gains with much satisfaction: they are of the class of peripatetic instrumentalists—one being an organist, the other professing the hardy-gurdy. The character is most perfectly preserved in these two figures, which constitute a highly successful study with respect also to substance and texture.

No. 101. 'Mill Wall, Isle of Dogs,' W. C. SMITH. A small slip of Thames-side scenery, time out of mind the painter's freehold: for the windmills (the principal objects in the drawing) and Greenwich Hospital are an inexhaustible fund whence subject-matter is ever at hand. The Thames scenery is always interesting when brought forward with any degree of taste.

No. 103. 'Convolvuli,' V. BARTHOLOMEW. This is a group of flowers, drawn and coloured with unexampled truth and sweetness; there is no vase—no side-table accompaniment of plate, or accessory colour—but they are thrown simply into a wild landscape, and finished with a tenderness and brilliancy which can never be surpassed.

No. 106. 'Matlock Village, Derbyshire,' P. DE WINT. In this powerful drawing there is everywhere evidence of a masterly command of the materials of water-colour art. It is the most careful and perfect of the works exhibited by the artist, and is altogether without that appearance of wooliness which too frequently vitiates his foliage. The distance of this composition, with its almost prismatic play of light, is remarkably fine.

No. 107. 'The Visionary,' ALFRED FRIPP.

This is a singularly effective figure, intended for an Irish peasant girl, standing at the door of a cabin in an attitude of deep reflection. The features are those of a Roman woman, acted upon by baleful passions; there is nothing like the head indigenous to these islands; it had been successful for a Medea, an Athalia, or a Tullia, but for nothing of a character less truculent. The drawing is infinitely rich in colour, and is altogether worthy of the reputation of the artist.

No. 109. 'The Eagle Tower, Haddon,' S. RAYNER. Few remnants of our ancient architecture have supplied more profitable *morceaux* to artists than Haddon. This portion of the edifice (which has already often been represented) entirely fills the paper, and its venerable character is most perfectly described.

No. 110. 'Fruit,' V. BARTHOLOMEW. Grapes and vine leaves, with a blue jar, &c. The fruit is painted with a freshness which approaches Nature as nearly as it can be approached by the most cunning means of Art.

No. 112. 'Old Gateway, Mayence,' T. M. RICHARDSON, jun. The gateway does not form the most striking object in this composition, which shows a straggling street—the tottering old houses of which have received much pictorial interest at the hands of the artist. The gateway, at some distance from the foreground, pierces a square tower having at its summit four flanking turrets. The general effect of the whole might have been improved by additional strength of shadow.

No. 113. 'View of Ben Venue, over the Island in Loch Katrine, West Highlands,' COPLEY FIELDING. This drawing is made out upon a favourite principle of this artist: that is, of giving to his composition two distinct parts, a foreground and a distance—the force of the former throwing off the latter. The foreground is occupied by a few trees, whence the eye passes to Ben Venue, which is coloured with an exquisite sweetness far surpassing everything that this artist has lately done in mountain scenery.

No. 116. 'Bolton Abbey,' D. COX. In the drawing the ruin seems to be exaggerated: it crosses the middle distance like a decayed Gothic aqueduct. There is more light in the drawing than we generally find in works under this name. As a dark effect, No. 122, 'Caer-Cennen Castle, South Wales,' by the same artist, is a beautiful example. In this small drawing the sky is surcharged with heavy clouds, and the description of rain is singularly powerful.

No. 121. 'Setters and Game,' FREDERICK TAYLER. A group of a black, a white, and liver-coloured dog, with pheasants, hares, partridges, &c. The subject is treated with landscape composition, and the surpassing merit of the work lies in the vivacious expression given to the heads of the animals.

No. 123. 'Castle of Chillon, Lake of Geneva,' T. M. RICHARDSON, jun. This is a large drawing, remarkable for the extreme care with which it has been elaborated in every part. The whole of the scenery of this lake is so familiar that it is enough to say that the point of view is on the shore near the château, and the distance closed by the well-known mountain peaks.

No. 124. 'Ben Neoh, Arran,' W. A. NESFIELD. The ben rises on the left of the composition, and from the foot of the mountain a turbulent stream flows down to the foreground. The right of the view is open, exhibiting a herd of deer revelling in a paradise of their own, which is without the trace of humankind.

No. 125. 'View on the Witham, near Lincoln,' P. DE WINT. This is one of the long, quiet, cloudy drawings, of which this artist exhibits too few. The country is in a great measure flat, affording occasion for those belts of shadow by means of which he gives such force to his works.

No. 130. 'On the Highland Moors,' FREDERICK TAYLER. A group, consisting of a boy with dogs and game. The dogs are a brace of pointers and a setter, which are presented with infinite truth, the distinctive character of each animal being perfectly described.

No. 132. 'Conversazione,' O. OAKLEY. The persons in this scene are two Italian boys—the same we have already made acquaintance with—the one accompanied by his organ, and the other by his hurdy-gurdy. The figures are excellent in drawing and general treatment.

No. 133. 'Haddon Hall, Derbyshire,' W. C. SMITH. We have seen Haddon in every way but

this, which gives a distant view of it from the approach through the chase. There is little to attract in this view; the artist has made the most of it, and has produced a drawing of much merit.

No. 137. 'Church of St. Maclou, Rouen,' S. PROUT. It is the entrance to the church that forms the subject of this drawing, and, continually as we see it drawn and painted with a leaning towards error of all kinds, it is refreshing to see it brought forward with such powerful earnestness as we see it here. The whole of the rich Gothic network of carving is most beautifully drawn. This, indeed, is the kind of subject-matter in which the artist distinguishes himself; and none of his earlier productions can excel this for the broad style with which these details are worked out.

No. 138. 'Gibraltar—Sunrise,' W. C. SMITH. The view of Gibraltar is taken from the sea, and shows the Rock in its extent with the port, town, and fortifications. This sunrise is at once distinguishable from a sunset, by accurate observation on the part of the artist; this we say in reference to the endless sunsettings and sunrisings which are so void of distinctive character as to be neither the one nor the other.

No. 142. 'The Black Knight and Jester riding through the Forest,' JOS. NASH. We have never seen a subject like this treated by this artist. In the foreground, as a principal object, there is a spreading oak, hollow and venerable, behind which are the traitors preparing to launch a bolt each from his crossbow, against *Cœur de Lion* and Wamba, who appear at a little distance progressing in memorable fellowship through the forest. The subject declares itself at once, and, although the work is of great merit, it is not of the signal excellence of the productions in the usual style of the artist.

No. 146. 'Ferry-boat—Storm clearing-off,' C. BENTLEY. This looks like a composition. The spectator is placed a few yards from the bank of a wide river, which the ferry-boat has just gained; beyond this is a windmill and a village, with trees extending up the water side. The effect is well sustained. The water is cool, clear, and its movement is successfully made out.

No. 157. 'The Ten Virgins,' ELIZA SHARPE. One of the few figure drawings in the exhibition; it shows a great amount of very careful labour, by means of which this lady has worked up to the spirit and the letter of the parable. Many of the studies of drapery are highly successful.

No. 161. 'Bolton Abbey, Yorkshire,' GEORGE FRIPP. We are heartily weary of Bolton Abbey; this version, however, of the ruin and the surrounding landscape merits favourable mention. The view is taken from the river side, and the ruin is made to keep its place as not being exaggerated, which is too often the case. The drawing is sober in tone and colour, and exhibits much earnestness of study.

No. 164. 'Dartmouth—Passengers waiting for the Ferry-boat,' W. C. SMITH. The near part of the subject presents a floating landing-place, and in the distance—that is, across the river—is seen the town and the country lying immediately round it. The foreground of this work is striking and effective.

No. 172. 'The Hallowed Relic,' ALFRED FRIPP. The most remarkable production in the exhibition. The immediate scene is an open and neglected churchyard, apparently in Ireland. Over the nearest graves rises a cross, before which a female figure kneels with all the action and expression of the most fervent adoration; her eyes are raised, but it is by no means clear which of the accessories is intended for the "relic." Besides the powerful sentiment embodied in this figure, the work derives infinite value from the manner in which it is otherwise dealt with. It is evening, and a strong light falls upon the mourner, and is broken and distributed through the composition in a manner to produce a result rarely attainable.

No. 176. 'Landscape—Sunset,' S. PALMER. The sky of this drawing shows a worthy essay at imitation of Nature, in the manner in which the thin vapoury clouds are described.

No. 201. 'Poppies,' V. BARTHOLOMEW. These flowers are very elegantly grouped, and drawn and painted with all the known excellence of the artist.

No. 204. 'Camellias,' MARIA HARRISON. This, with the two following numbers—'A Jar of Flowers,' and 'Spring Flowers'—by the same lady, shows infinite skill in imitating the character and delicate texture of the most beautiful of the productions of Nature.

No. 208. 'Connaught Peasants,' ALFRED FRIPP. A small drawing, very rich in colour; the peasants are a young girl and, peradventure, her younger sister, both figures striking in character.

No. 211. 'Birds' Nests,' W. HUNT. It is usual for this artist to exhibit annually one drawing of birds' nests. The subject is in itself without interest, but it is here rendered attractive by the most exquisite finish. In No. 232—'Christmas Pie'—by the same artist, we find a boy gloating in happy solitude over a pie—the same boy who has frequented the walls of this room time out of mind.

No. 236. 'Fording the Stream,' FREDERICK TAYLER. This is a small drawing, in which the living objects are cows, goats, and a boy wearing the Highland kilt. Like all the works of this artist, it is beautiful in composition and brilliant in colour.

No. 245. 'Black and Green Grapes,' W. HUNT. Painted with extraordinary brilliancy and truth.

No. 251. 'Stag at Bay—the Scene a Rocky Glen in Braemar, Aberdeenshire,' FREDERICK TAYLER. This is an admirable drawing—the stag defends himself on a rock in the bed of a torrent—the dogs, horses, and figures are most effectively arranged.

No. 267. 'Drawing by Two Lights,' W. HUNT. A bad pun, but a good drawing, in which is seen a woman in a cellar drawing ale—the two lights are a lantern and the light from the window.

Upon the four screens which are usually hung full of smaller drawings, the numbers commence after No. 288; and here are always found works of great merit by members and associates of the Society, of whose larger productions we have already spoken; it is not, therefore, from absence of merit that so many of these minor works are not particularized, but from want of space to do them justice.

OBITUARY.

HENRICH VON GAERTNER.

WE have to record the death of this highly-gifted architect, alike distinguished as a man and as an artist. He died at Munich, of apoplexy, in the night of April 22, and his loss will be the more felt as he was cut off in the prime of life. Von Gaertner was born at Coblenz, on the Rhine, in 1792. His career was wholly devoted, first to classical education, and then to the arduous duties of his profession. The position of such an artist is, generally speaking, more highly estimated in Germany than in Great Britain: he ranks among the functionaries of the state, and can rise to dignities second only to those of a state minister; for which reason architects must be initiated as well in classical, as in mathematical, studies, and in the various branches of the Fine Arts. Von Gaertner was, at the termination of his life, in such a station as can be attained only by the most distinguished of his profession. He deserved his high place, and made himself worthy of it by a great number of architectural works designed by, and executed under, him. In his earlier years he had travelled much in different countries, preparatory to the great object which he had constantly in view. In 1820 he was called by the great protector of Arts, Louis I., to Munich, as Professor of Architecture in the Academy Royal of the Fine Arts. In 1822 he was intrusted with the principal management of the State Manufactory of Porcelain and Glass-painting. After the departure of Von Cornelius from Munich to Berlin, he became Director of the Academy of Arts, having formerly been nominated as chief Architect and Inspector-General of the Plastic Monuments. His architectural designs were now and then subject to the animadversion of his rivals, but he silenced them by his strict adherence to rule, and the manifestation of a correct and classical taste; in proof of which we will instance the Royal Library, the Church of St. Louis, the Clerical Seminary, the Institution for the Education of the Young Female Nobility, the University, the Gate of Triumph (still in progress), the Commanders' Hall, the Wittelsbach Palace, the Hall of Deliverance (near Kelheim), the gorgeous Hall of Victory, &c.; almost all these structures are in Munich. The design for the erection of the King's new palace was furnished by him. Among the whole of these edifices the first, perhaps, will confer on Von Gaertner the highest honours. He is succeeded in his office as Director of the Academy of Arts by Henry Von Hess.

ROYAL IRISH ART-UNION.

EXHIBITION OF PAINTINGS BY ANCIENT AND CELEBRATED DECEASED MASTERS, FOR RELIEF OF THE GENERAL DESTITUTION.

We continue our notice of this highly gratifying collection, which we are happy to learn has fully answered the most sanguine expectations of its projectors, both for the charity and for Art. Upwards of £500 have been contributed to feed the hungry and the destitute in this trying season; and nearly fifty artists and students have daily availed themselves of the hours reserved for study.

RIGHT HON. ALEXANDER MACDONNELL.

The learned Resident Commissioner of Education shows taste and discrimination in the works contributed by him. No. 52 and 53. An Exterior and Interior—Views in Venice, CANALETTI. Small but perfect gems of their kind, especially the interior, which is quite different from the usual conventional subjects by this artist.

No. 76. 'Virgin, Child, and Saints,' School of DA VINCI. A fine old-school copy of the celebrated 'Vierge aux Rochers,' correct in drawing and expression, and rich in colour, worthy of Luini or Oggione.

Nos. 90, 93, 97, 98. 'Spring,' 'Summer,' 'Autumn,' and 'Winter,' EMANUEL MURANT. Very small and exquisitely finished landscapes, enriched with cattle and figures, represented under the varying influences of the seasons. It requires a good glass fully to appreciate all the minutiae of these elaborate little works.

No. 101. 'The Vineyard,' unknown. A beautifully-composed and well-executed subject; the tone of colour, however, rather too cool for a vine-growing country.

THE CHIEF REMEMBRANCER, ACHESON LYLE, ESQ.

Nos. 186 and 194. 'Spanish Peasants,' one finishing a flask of wine, the other filling a football with air; called in one edition of the catalogue, SPAGNALETTI, in another, VELASQUEZ. Try again! or rather let the matter alone; they are fine bold artistic studies, and do not require the adjunct of any grand names to make them hold a good position in any collection.

MAJOR-GENERAL BIRCH.

No. 127. 'The Virgin Reading,' School of DA VINCI. A small subject with much sweetness of expression, evidently part of a larger composition.

Nos. 142 and 153. Portraits—Heads of a Burgomaster and his Wife, KRANACH. A stiff specimen of the early German school, in devotional attitudes.

No. 183. 'Spanish Wild Fowl,' HERRERA. A clever study of a brace of ptarmigan.

GRAVES C. ARCHER, ESQ., OF MOUNTJOHN.

No. 95. Italian Landscape, SWANVELDT. A very brilliant specimen of this favourite pupil and follower of Claude. The effect of sunlight through the trees in the foreground, and the effect of air and distance, are beautifully given. A nondescript animal, intended for a ram, tethered to a stump, rather mars an otherwise very poetical subject.

WILLIAM BROCAS, ESQ.

No. 50. Landscape, 'Cavaliers Halting,' VANDERMEULEN. A highly-pleasing composition. Some gallily-attired and well-mounted cavaliers appear inquiring their way. The ruined arch in the middle distance is very careless, and much out of drawing; but, as a whole, the picture is brilliant and effective.

No. 201. 'Flowers and Insects,' OTHO MASCEUS. Finished with all the care and minuteness of this master.

No. 220. 'Landscape,' LUCATELLI. A pure, crisp, fine specimen. The ruins are well introduced, and the figures in the foreground admirably drawn.

GEORGE CASH, ESQ. (BLOOMFIELD).

No. 36. 'Landscape and Figures,' MOUCHERON. A beautifully-managed composition; simple in its details, but full of Nature. The figures are cleverly introduced by ADRIAN VANDERVELDE.

JOHN LA TOUCHE, ESQ. (HARRISTOWN).

We have already noticed the fine Cuypp contributed from this gentleman's collection. There are six others from the same.

No. 20. A fine Landscape, by WYNANTS. The figures (returning from the chase) by A. VANDERVELDE.

No. 22. 'Italian Seaport—Sunset,' CLAUDE. The lower part of the work genuine and in good order. The sky, the upper part especially, appears altogether repainted, and quite out of character with the tone and feeling of the remainder. It is, nevertheless, the most important specimen, in many respects, of the master in the gallery.

No. 45. 'Rustic Musicians,' BRACKENBURG. A clever and amusing representation of Dutch low life.

No. 74. 'Leo X.,' GIULIO ROMANO. A finely-executed reduction of Raffaele's portrait of his great patron.

No. 81. 'Magdalen,' GUIDO. One of the best and most careful of this artist's latest manner, or silvery grey style, and finer in expression and more correct in design than he usually was during that period. It is simply the head and bust in the almost stereotyped attitude. The hands in front, and the eyes elevated in holy rapture.

No. 102. 'A Dutch Interior,' A. OSTADE. A small work, carefully painted, with good *chiaroscuro* effects.

ALEXANDER MCCARTHY, ESQ., M.P.

'St. Catherine,' DOMENECCHINO. This is a work of the most elevated school of Art, and, as far as we can see, one worthy of the great name attached to it; but, in reality, very little of it can be seen owing to the absurd placing of a large sheet of plate glass over its surface. Nothing raises our suspicion of a work so much as this, from its being always resorted to by nefarious dealers to enhance the value of their trashy ware on the inexperienced and unwary. The attitude of the Saint is dignified, and her expression elevated and almost Raffaelesque. She is represented standing: one hand is laid on her bosom, the other holds the palm-branch of martyrdom, and leans against the wheel by which she suffered. The large folds and the fine harmonious tones of rich gold colour and brown drapery set off the work. The flesh tints are pure, and appear very carefully handled. A great deal of this, however, is mere guess work. We would readily go back to Dublin to see the painting, for it appears the most important acquisition recently added to the private collections in Ireland.

MRS. WEST (STEPHEN'S-GREEN).

The late eminent Irish barrister, and member for the city of Dublin, John Beatty West, Esq., had for many years previous to his much-regretted death applied himself to the collection of a very valuable gallery of the best works of the old masters which came within his reach; several of these have been kindly contributed by his widow on the present occasion.

No. 1. 'David presenting the Head of Goliath to Saul,' PIETRO DA VECCHIA. Rich and effective in colour, but with the usual neglect of the proprieties of costume and expression common to the Venetian school.

No. 24. 'Virgin and Child,' CORRREGGIO. Another picture under glass. To the well-accustomed eye of a Londoner the frame, "getting up," &c., smack very much of the "robbery-box" system. It is, however, a pleasing subject, carefully treated.

No. 26. 'Head of the Virgin,' by the same master, appears cut out of a larger picture. Part of it very pure and expressive.

No. 33 is the Cuypp we have already noticed.

No. 39. 'St. John with the Lamb,' MURILLO. A rich-toned fine picture. The artist has given the person of a Spanish boy of the lower order to the Saint, but the earnest sincerity of the expressive face takes away or subdues altogether the coarseness and vulgarity of the individual features. We understand this was in Mr. Holford's collection, and valued at £1000, and only parted with on his getting a higher-priced work of the master.

No. 75. 'Rustic Mill and Waterfall,' JACOB RUYSDAEL. A very pure and beautiful specimen of this much-prized master. It was, we believe, one of the gems of the late Major Sirr's collection, and obtained from him at a high price by Mr. West.

No. 79. 'Landscape—Peasants and Flocks,' RUBENS. This was another of the late Major Sirr's most-prized pictures. It is an extraordinary production—in the space of eighteen inches wide, by a foot high, a landscape replete with interest is crowded, but without the slightest appearance of confusion or overdoing the matter. The figures, the largest not above two inches high, are most minutely and accurately finished, and with the breadth of a life-sized cartoon; the eye, following the course of a picturesque river, is drawn miles into the extreme distance. Small as this work is, it is of great importance as illustrative of the versatile power and high finish of this Prince of Artists. We understand that five or six hundred pounds were given for it by Mr. West.

No. 224. 'Landscape—Sunset,' BARRETT. The most effective and finest work of this master we have ever seen. Nothing can exceed the truthful representation—a landscape and sky bathed in the gorgeous hues of a glorious sunset. Some horses and figures have been admirably introduced by Gilpin.

No. 294. 'The Lady Catherine Clinton,' Sir JOSHUA REYNOLDS. A young girl feeding chickens. The colour fine, but the ground of the painting has given very much. It differs from the engraving by not having a cap; and, on close examination, we think the obliteration of this rather ponderous and unbecoming head-dress is plainly discernible; so the engraving must have been taken in the primary state of the picture.

WM. HARVIE, ESQ. (PEMBROKE-ROAD).

Nos. 77 and 82. Portraits of a Philosopher and Lady, SLINGLANDT. Carefully finished, in the manner of Dow.

No. 87. 'Hawking Party,' PHILIP WOUVERMANS. A highly-interesting specimen of his Van Laer or Bamboccio manner. The distance or opposite side of the woody glen, with the retiring mounted figure in the horizon, is very beautifully given.

No. 105. 'Landscape and Cattle,' SOOLMAKER, and No. 222. 'A specimen of OROZONTI,' are both creditable to this gentleman's discrimination and taste.

CHARLES FOX, ESQ.

Nos. 32 and 35. An 'Actor' and 'Actress,' WATTEAU. Larger in size and more elaborate than this artist's usual figures are. They came into the possession of the present proprietor from the collection of his relation, the Earl of Farnham, and are said to have adorned once that of the King of Prussia.

No. 46. 'Dutch Interior,' C. BREGA. Clever and sketchy. No. 58. 'Magdalen in a Landscape,' MOLA, and No. 63. 'A Winter Landscape,' BERGHEM, are both pleasing specimens of their respective masters.

REV. J. A. MALET, F.T.C.D.

There are nine contributions from this gentleman's collection. The best are—

No. 126. 'The Floating Cloud,' KARRE DU JARDIN. A bold attempt, and wonderfully successful, to make a summer cloud floating past the principal feature in a picture. The landscape and figures, although kept subsidiary to this main point, are nevertheless most carefully studied, and evincing all the extreme clearness and transparency for which this rare master was remarkable.

No. 73. 'Landscape and Figures,' J. BOTH. A woody glen, with a river in the ravine, beautifully executed.

No. 72. 'Landscape and Figures,' by POLEMBURG, No. 49. 'A Dutch Interior,' OSTADE, No. 62. 'Lady and Attendant,' TERBURG, and many others, show a taste and feeling for Art in the right direction, which we rejoice to see invading the walls of the University.

WM. JENKINS, ESQ.

We have already noticed favourably No. 66, 'An Interior,' by SACHTLEVEN, belonging to this gentleman. He contributed several other works deserving of attention.

No. 37. 'The Wearied Cavalier,' PALAMEDES. Nothing can be better than the thorough weariness expressed in the principal figure, although refreshing himself at a well-supplied table. The harmonious and clear tone of colouring in this picture is charming, and the details beautifully finished.

No. 71. 'Fruit and Flowers,' MARIA VON OOSTERWYCH. A choice little *morceau*—a perfect lesson for colour.

No. 78. 'The Serenade,' and No. 81. 'The Tired Sportsman,' are two very clever studies by PHILIP VANDYCK. This artist is unknown to us. In spite of the tone of colouring, which is unnaturally dark, there is something very piquant and attractive in these small works, and the drawing and expression admirable.

No. 183. 'Landscape,' FATEL. A charming little specimen of this artist. Figures, ruins, distance—all exquisitely finished, and in fine keeping.

JOHN RYAN, ESQ. (GROVE, KILDARE).

A residence in Spain for a considerable time has enabled this gentleman to pick up some good examples of the Spanish school.

No. 7. 'Virgin and Child, surrounded by Cherubs,' MENESSES. Worthy of the best pupil and successor of Murillo. The composition is fine, and in colouring, although exposed to a most trying ordeal—surrounded by three of the most richly toned pictures in the entire exhibition—it stands its ground very well.

Nos. 31 and 34 are two small Murillo studies. The latter, an 'Infant Christ sleeping on the Cross, with a Skull beside him,' is the finest. It should, if possible, have been placed lower.

No. 47. 'The Virgin of the Rosary,' COELLO. The Virgin, with the Child, is represented in the clouds, crowned by two angels, while two saints kneel in the foreground. It is in the artist's Italian manner when he was looking at Raffaele.

MR. BARTHOLOMEW WATKINS.

This gentleman, who is the leading picture dealer and restorer in Ireland, has given his gratuitous and most valuable assistance throughout to this charitable undertaking. The specimens he has himself sent in for exhibition show knowledge, discrimination, and taste.

No. 3 is a powerful 'Bear Hunt,' by SYDERS. Rich in colour, and vigorous in drawing and execution. No. 67 is the 'Flemish Merry-making,' by TENIERS, we have already noticed favourably.

No. 111. 'The Ford,' a study from Nature, CLAUDE.

An exquisite small greyish-toned picture, very pure, and full of the quiet beauties of an every-day scene.

No. 112. 'The Presentation in the Temple,' GERRARD Dow. This important work was one of the leading attractions, we understand, in the Harrington Collection. The finish is exquisite. The artist must have laboured considerably, for he has introduced likenesses of his family in the principal figures of his subject; sparing no pains, especially with the old lady kneeling in front, his own mother, as Anna the Prophetess.

No. 116 is 'A Girl Spinning,' by VAN TOL, and No. 213 a clever 'Interior,' by DA HOOGH. The light streaming through a window is admirably managed in this picture.

O. BIANCONI, Esq.—A good specimen of the great Irish artist, Barry; 'The Death of Cordelia.'

LOTTUS BEARD, Esq.—A clever head by C. Jansens.

CHICHESTER BOLTON, Esq.—Morland's winter piece.

R. CANE, Esq.—A scriptural series by Franks and Broughel; curious and valuable. The vignettes by Franks of the early history of Christ are surrounded by flowers and cherubs—by Broughel, in the shape of a cross.

TANKERVILLE CHANDLER, Esq.—An exquisitely finished and poetically conceived 'Crucifixion,' Sir A. Vandyke (cabinet size); and 'A Holy Family,' B. Bourdon.

CHARLES COSSA, Esq. (Newbridge-house).—There is but one picture from this rather important collection; it is, however, a gem—No. 88, 'The Corn-field,' Jacob Ruydael.

W. C. COLVILLE, Esq. contributes a fine view of 'St. Mark's Place, Venice,' Casparovitz; portraits of Addison and Locke, by Kneller; and 'The Ferryboat,' a good specimen of Solomon Ruysdael's powers.

J. STASON COOPER, Esq.—No. 114, a very fine 'Hawking Party Halting,' by Philip Wouvermans, in his best manner. We do not know when we have seen an example of its size which gratified us so much. A little careful and judicious cleaning would, however, do it no harm.

J. M. D'OLIVE, Esq.—Two very good landscapes, 'Morning' and 'Evening,' by Louthborough.

CHARLES DOYNE, Esq.—Three attractive portraits, 'William III.' and 'Queen Mary,' by Kneller; and 'John Bunyan,' by Flink.

R. JENNINGS, Esq.—A good Canaletti, Both, and Van Meer.

MR. KEARNEY.—No. 9, 'Rosa da Tivoli.' A good specimen of this artist's peculiar style of landscape and cattle subjects, with two other clever and attractive works.

GEORGE HINES, Esq.—An interior—Dutch Merry-making, by Molinier; brilliant and harmonious. A good architectural study by Steenwyck. A pleasing female head, entitled 'The Housekeeper' (school of Rubens), and fine sample of Storck in 'A Seaport on the Levant.'

H. KEMMIS, Esq.—Two architectural subjects: that by Bliet of the interior of a Cathedral is deserving of particular notice.

WM. KEMMIS, Esq.—No. 6, 'The Vision of St. Francis,' Annibal Carracci. A very powerfully conceived and executed work, and an important acquisition to Art in Ireland.

DR. CROKER KING.—'Samuel and Eli.' The large, well-known subject by Copley, which has been engraved.

CAPTAIN LARCOM, R.E.—A clever Battle Piece, by Borgognone.

J. M. O'FERRALL, Esq., M.D.—'Artist and Family,' Bockhorst.

REV. GEORGE RUSSELL.—No. 141, 'View of the Grand Canal, Venice,' Canaletti. A very choice specimen of the artist; we are glad that it has been taken down from its high position and placed where its merits can be seen and properly appreciated.

J. VINCENT, Esq.—'The Reception,' with portraits, No. 157, an able picture by Vanderhaert; the centre head is worthy of Vandyke.

ROBERT TIGHE, Esq.—A couple of small but attractive dancing figures, by Paterre, an artist of the Watteau school.

W. WORTHINGTON, Esq.—Two nice small Guardias ('Views in Venice'), a Claude, and a Wm. Vanderwilde, to which, with sundry other contributions from JOHN and JAMES WYNN, Esqs., of Hazlewood, R. SMYTH, Esq., and — WARREN, Esq., we wish we had space to do justice.

We sincerely hope the admirable manner in which this experiment has succeeded, the good that it has done, and the great care taken of the works, will induce proprietors again to come forward and let their finest pictures be viewed and appreciated by the public. We understand there are materials in Ireland quite sufficient for a dozen good exhibitions; so, while we trust there may never be such a cause to call for the sympathies of all for pressing destitution and misery, as at present exists, yet we hope the good work for Art and Artists so ably begun will not be let drop, but be carried forward still more effectively in a future year.

FREE EXHIBITION OF MODERN ART, EGYPTIAN-HALL, PICCADILLY.

THE FIRST. 1847.

As this is an experiment—confessedly made under several disadvantageous circumstances—it is scarcely fair to criticise it too closely: satisfaction it does not give; praise it cannot receive; and severity would something resemble the "breaking a butterfly upon a wheel." A "Free" Exhibition—that is to say, a collection of works of modern Art as open to all comers as the National Gallery, would be an immense boon to this country—always supposing, and certainly believing, that Art is a great moral teacher, most worthily employed; but then, to be "free," it must have some fountain of supply. In the case of the National Gallery, if the public do not pay for it in "shillings at the door," they do pay for it in another way: the Nation is taxed for its proper sustenance; it is only just that such should be the case; indeed, if we comprehend rightly the plan of the Society by whom this Exhibition has been formed, there is an expectation that Government will in some way or other encourage it; this, to mean anything, must mean that it will be aided out of the public purse; and we are very sure that public money could not be better employed, provided the public obtained, for such money, "money's worth." We hope the present generation will not have gone out before the Nation establishes a National Exhibition—in which the humblest artisan shall receive enjoyment and instruction; but this object can be effected only by a total change in the existing order of things; compelling (as far as compulsion may be, in a free state) the co-operation of all its competent artists.

This "Free Exhibition" may become a valuable auxiliary to Art; the chances are against it; but weaker attempts have become strong with time; and we are not disposed to discourage any effort made by artists to benefit themselves and extend the influence of Art among the humbler classes.

Of this Society, every artist of every kind may become a member; exhibiting any picture he pleases—"except such as have an immoral tendency"; "freedom, entire and unrestricted," is, we are told, "the keystone of the Association."

Consequently, in the first Exhibition, we have an "olla podrida"—in which the disagreeable and the unwholesome largely prevail. There are certainly some good works in the collection; but they are surrounded by contributions of a low order; and, on the whole, it is certain that, if the Exhibition was not "free," it would have no visitors. Now, this is by no means what is needed; worthless things are dear at any price; time is of value as well as money; and a wasted hour is a greater loss than a lost shilling. What is wanted is an Exhibition of true excellence—such a treat as people would willingly pay to see; the free sight of which is a boon; an obligation conferred, and a benefit rendered. Nothing of this kind is effected by the Free Exhibition—the first free exhibition, that is to say: for, as we have intimated, it is unreasonable to expect the solid tread of the man in the earliest movements of the child. According to the adage, we must walk before we can run; and we shall very cordially rejoice if, hereafter, our prophecy that this attempt will be a failure, receives a palpable commentary to our disadvantage by the evidence of its entire success.

The works gathered together amount in number to 208; among the contributors are Messrs. Rothwell, Peel, M'Ian, Park, Oliver, Luey, Inskipp, Davis, Lauder, and Bell—artists by no means with reputations of a humble order; but they would not thank us if we said that their best works are here collected; their best works have been sold; their contributions are, as might be expected, only such as have not found purchasers, and have hung upon their own walls—in some instances to our knowledge—for half a score of years.

Besides the ten artists we have named, the catalogue contains the names of about twenty-five others—twenty of which we never, to our recollection, saw in print before; whether they are tyros or adepts we cannot say; but assuredly they render no great service to this Free Exhibition; and seem to us to have little to hope from "the motto granted by the Sovereign to the immortal Nelson," and "assumed by the Association."

"Palam qui meruit ferat!"

RESIGNATION.

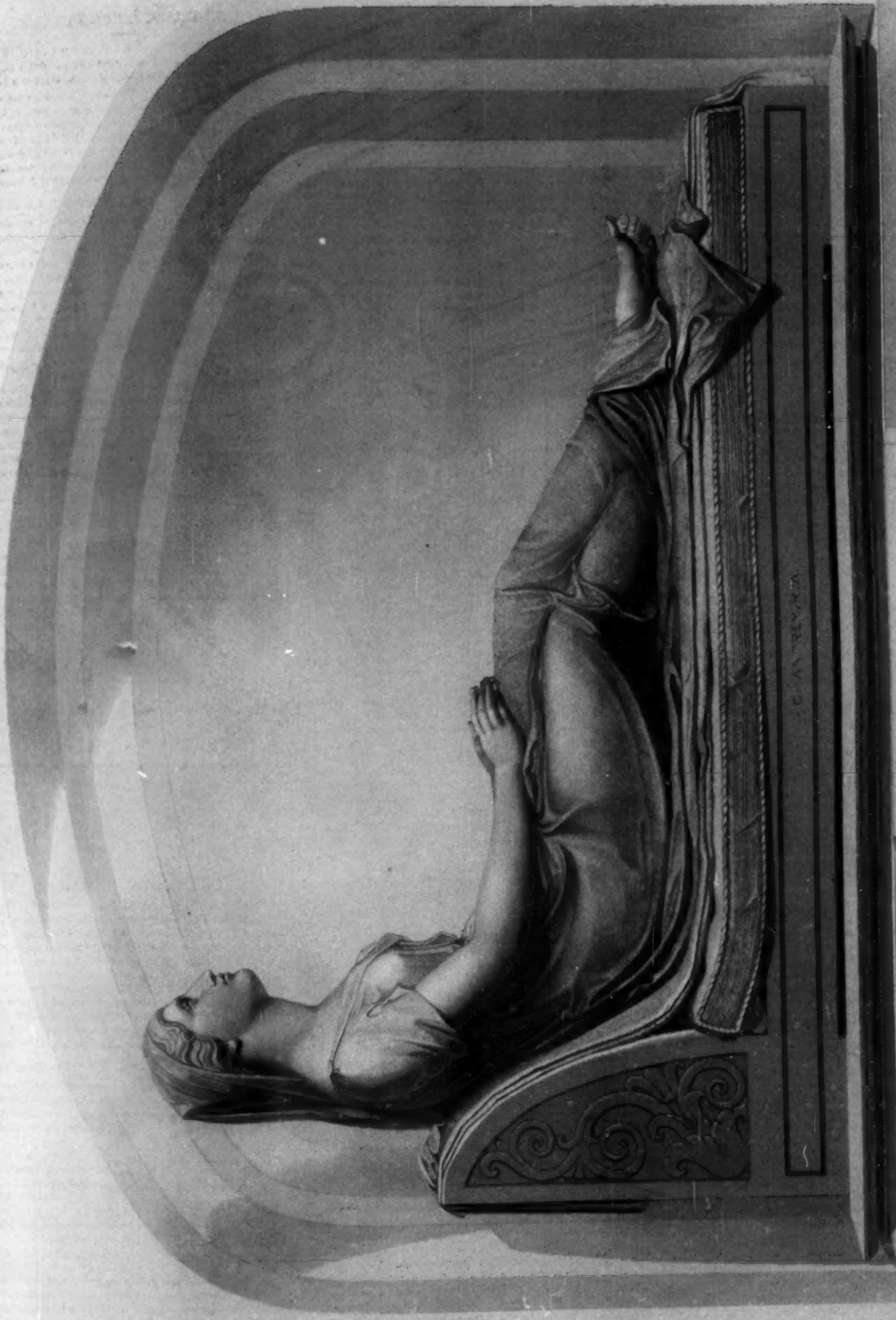
SIR F. CHANTREY, R.A.

THIS figure constitutes a principal part of a monument which was erected in Worcester Cathedral in the year 1825, in memory of Mrs. Digby, the wife of the Rev. William Digby, Vicar of Colehill, and Rector of Sheldon, in Warwickshire, and one of the Prebendaries of Worcester Cathedral. If erect, the figure would measure five feet four inches in height; it reclines upon a pedestal of Gothic design, and in addition, as completing the monument, there are kneeling angels in faint relief at the hands and feet. The style and feeling of this work are strictly classic; it is deeply imbued with the essence of Greek Art. The pose of the figure is perfectly easy and graceful, being of that kind which contributes to the exquisite sentiment of the features.

The name and merits of Chantrey are so well and so publicly known that it is not necessary here to enter upon any detailed or elaborate notice of his works. The work here engraved affords a perfect example of the simplicity of his style, as relying upon giving value to his works not by heavy and complicated mythological and allegorical composition, but by one concentrated motive of elevated sentiment; and the style of Chantrey was that example which was so generally followed in monumental composition as to rescue this department of sculpture from the extravagance to which it had been carried. This may be cited as one of the best figure compositions that Chantrey ever executed. These were not many. His great power lay in the vitality and argument with which he endowed his busts; and there are many of these that will bear comparison with the best productions of their class, either ancient or modern. His inspiration has nothing in it of a foreign character—his genius having been content with an expression suited to describe the feelings and temperament of his country. He was, by all his tastes and modes of thinking, entirely averse from the adoption of all those means and appliances of composition which have acquired a kind of prescriptive connexion with sculpture. The works of Chantrey are distributed in the galleries and libraries of the noble and wealthy; those of a monumental character, in our cathedrals and churches; and those commemorative of worth and greatness, in public sites well suited for their reception. All the statues of Chantrey proclaim themselves at once the works of a deeply-thinking man; but it is nevertheless true that some of them are distinguished by few beauties below the head and shoulders. The general treatment of this figure is in its breadth, like all else that he has done; the drapery is not modelled in those minute and deeply undercut folds which detract from the formal beauty of so many of the valuable works of foreign artists; the drapery is not made a study apart from, and independent of, the figure, but contributes to it in every way, showing, at the same time, even in engraving, that admirable manipulation of which Chantrey was, perhaps, more a master than any contemporary. The works of Chantrey do not comprehend many poetical compositions, and yet few sculptors of modern times have executed a greater number of commissions; but these commissions were, for the most part, limited to that department of Art in which our school excels all others—that is, portraiture; and the list of names of distinguished personages who have sat to him rivals that of those men in ancient times of whom kings were proud to be called the friends.

The fame of Chantrey has been hymned in loud strains for his monumental sculpture, not only throughout these kingdoms, but in all countries subject to British influence; examples are to be found in many of our colonies, and not a few have been transmitted to India. His most celebrated sepulchral monument, entitled 'The Sleeping Children,' is sufficiently known by engraving. That work is in the Cathedral of Lichfield, and was erected in memory of two children of the late William Robinson, Esq.; the one represented in the appended engraving ranks foremost among the next in interest and in merit.

Sir Francis was born on the 7th of April, 1782, at Norton, in Derbyshire. He was early apprenticed to a carver, with whom he served three years. In 1810 he became an Associate of the Royal Academy, and two years afterwards was elected an Academician. He died at his house in Pimlico on the 25th of November, 1841.



C. ANTONIO

RESIGNATION.

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THE EXHIBITION AT THE LOUVRE: 1847.

Our artists should know that if they complain of partiality and injustice in the "hanging" at exhibitions of British art, it is a system of integrity itself compared with that in practice in France—where this is not the only thing they do not "manage better." If complaints against the Academy here be loud—there they are terrible; from painters ill-placed, from painters rejected, from painters who are, and painters who are not, members of the "Académie de Beaux Arts," who compose the "Jury" by whom the verdicts are to be pronounced. Year after year we hear similar statements supported by similar facts; yet the evils continue undressed: it is said, indeed, that this year the king gave an indirect promise that hereafter a remedy shall be provided, but no doubt there are difficulties not easy of removal; and, while they endure, young talent will not have fair play, and experienced masters will not be among the contributors. Consequently the "Exposition Annuelle" is annually one of the "glories of Paris" and at the same time one of its "tristes humiliations."

"Depuis plusieurs années, l'exposition provoque des doléances incessantes, et à des doléances l'administration fait la sourde oreille."

The members of the Academy of the Beaux Arts are in number thirty-four: they are as follow:—

Painting.—MM. Garnier, Hersent, Ingres, Delaroche, Drolling, Abel de Pujol, Horace Vernet, Heim, Granet, Blondel, Picot, Schnetz, Couder, Brascassat.

Sculpture.—MM. David, Pradier, Ramey, Nanteuil, Petitot, Dumont, Duret, Lemaire.

Architecture.—MM. Fontaine, Debret, Le Bas, Le Clerc, Havé, Caristie, Gauthier, Lesueur.

Engraving.—MM. Desnoyer, Richomme, Foster, Gatteux.

Of these there are some of the old school, who, from ancient prejudices, can see no merit in the new; whose memories are exclusively with the iron classic of David—men who described Géricault's glorious "Wreck of the Medusa" as a "feeble picture," incorrect in design," and "inferior in execution;" others, as Delaroche, Ingres, Vernet, David, and Schnetz, never interfere in the management of the institution, and, excepting Horace Vernet, rarely contribute to the collection. Without pretending to judge with fairness as to the truth of the charges brought against the Jury—"toutes les petites passions, toutes les petites œuvres, toutes les petites intérêts entortillent"

—by which they are said to be influenced, there must be something very wrong in a system which annually admits the vile daubs that deface the walls of the Louvre, and rejects the offerings of men of unquestionable talent. For instance, this year the jury rejected either all or some of the works transmitted by the following artists:—
Painters—Chérelle. A. Hesse, Fortin, Beaume, O. Gué, Boissard, Sebron, Maurice Duvet, Arago, C. Calix, Hédouin, Besson, Haffner, Dorenz, Champmartin, Louis Leroy, R. Lehmann, A. Galimard, Corot, Vidal Penguilly, Desgoffe, Daubigny, Odier, Gigoux, Chassériau, Gourlier, Guignet; Sculptors—Ottin, Mène, Dantan, Gayrard, Elshoet, Maindron. Still more deplorable is it that the exhibition contains nothing by M.M. Delaroche, Ary Scheffer, Winterhalter, Coignet, Meissonier, Des-

camps, Beranger, Chaperiau, Brascassat, Lapito, Dupré, Compté Calix, Couder, A. Dedreux, and Duval le Camus.

Such of our artists as have visited the Louvre during the spring of any year, cannot fail to have returned in better humour with our own Royal Academy, a higher opinion of its merits, and a worthier appreciation of its judgment and integrity. Although, occasionally, in our galleries there are good pictures badly hung—and the degradation of the "octagon room" still continues—it is very rarely that a truly fine picture is rejected, or that an artist of veritable merit is refused admission for his works. A petition, signed by many artists, has been addressed to the king: it commences thus:—

"Les plaintes auxquelles donnent lieu, chaque année, lors de l'exposition des artistes vivants, les jugemens du jury d'admission, ont dû parvenir jusqu'à Votre Majesté. Aujourd'hui, Sire, ces refus frappent sur des œuvres d'artistes d'un mérite tellement incontesté, que l'on pourrait croire à des idées systématiques de la part des membres du jury. Ces arrêts sans appel légitiment les réclamations des artistes auxquels on enlève ainsi le seul mode de publicité qui leur soit offert, et sur l'avenir desquels ils peuvent exercer l'influence la plus fâcheuse. Les artistes ont, depuis plusieurs années, protesté contre ces exclusions; mais leurs instances sont, jusqu'à ce jour, demeurées sans résultat."

The catalogue of the Exposition contains 2,321 works—including sculpture (167 examples), architecture, drawings, and engraving—numbering 142; and miniatures and water-colour drawings to the number of 365; the paintings, therefore, do not amount to more than 1,644! It is understood, that upwards of 2,000 works were returned to their respective producers—either for want of merit or "want of room;" for it must not be imagined, that large as the Louvre is, it is by any means sufficiently large to content the applicants; neither is it altogether convenient; nor is the light every where good; while the objects are much scattered, and there is, as with us, "a great room"—a place in which every body covets to be, but in which comparatively few can be accommodated.

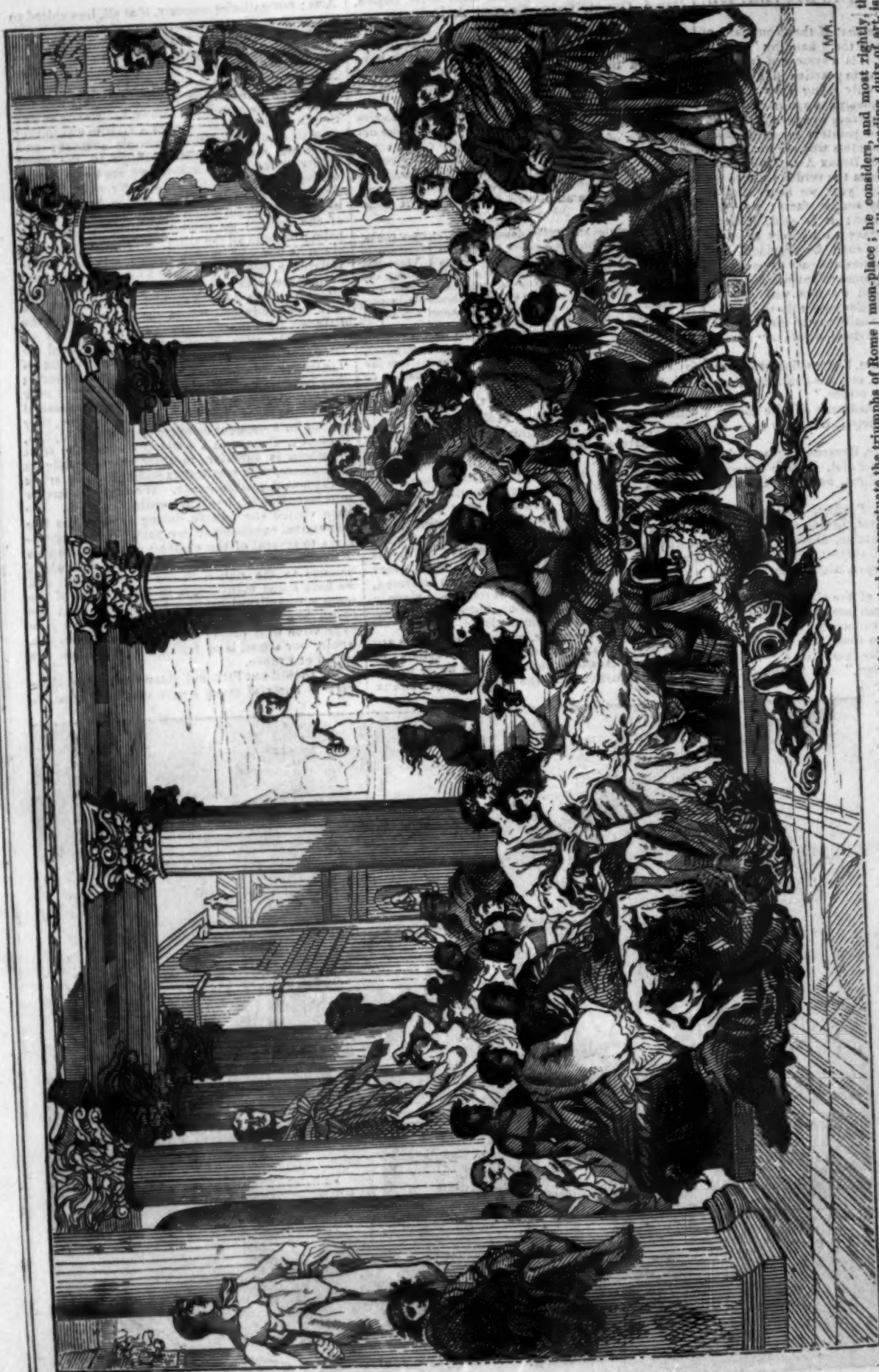
On the whole, therefore, we think our artists are far better circumstanced than the artists of France; our Academy infinitely less liable to the charge of injustice than the Académie des Beaux

Arts; our galleries scarcely, if at all, less suited to the purpose of exhibition, with reference either to light, convenience, or space—and that our advantages are in other respects superior to theirs.

We trust we are but little influenced by those National prejudices, which are at once the parents and the offspring of ignorance; our duty and our earnest desire is to make known the merits of our Continental neighbours, with a view to excite that emulation out of which proceeds success; and while we readily accord homage to the great ability of the French school, we are by no means willing to concede its superiority over that of England. Even in History and in Art ministering to Religion (in which lies the principal strength of the school) we cannot at once concede the palm; while in all the other departments of Art we claim it for our British artists. Setting aside Delaroche, Scheffer, Horace Vernet, Ingres (and even these with some hesitation—for we may not forget that we have Eastlake and MacIver), we may safely advance "man for man" against the Painters of France: they have no artist at all comparable with Edwin Landseer; Alfred de Dreux is but his shadow; in the painting of "Interiors," they cannot approach David Roberts; they have no painter of still life who comes near Lancelotti; even Meissonier in his most successful works falls short of Mulready; in landscapes, they cannot for a moment compete with Stanfield, Lee, Creswick, Pyne, and a score of others—the least of whom is superior to their chief—while in portraiture, with very few exceptions, their art is of the lowest possible grade. We might go farther into comparisons, but it is needless so to do. We have visited the Louvre during each of the five last annual exhibitions: we have obtained admissions to several of the choicest private collections of modern art—including, of course, that which belongs to the nation at the Luxembourg; and we have spent many hours in the ateliers of the more accomplished painters of France; and the result has been a conviction (to which we give expression with proper humility) that, taken as a whole, our school is of far higher merit than the school of France.

We should but little enlighten our readers if we were to enter at much length into a criticism on





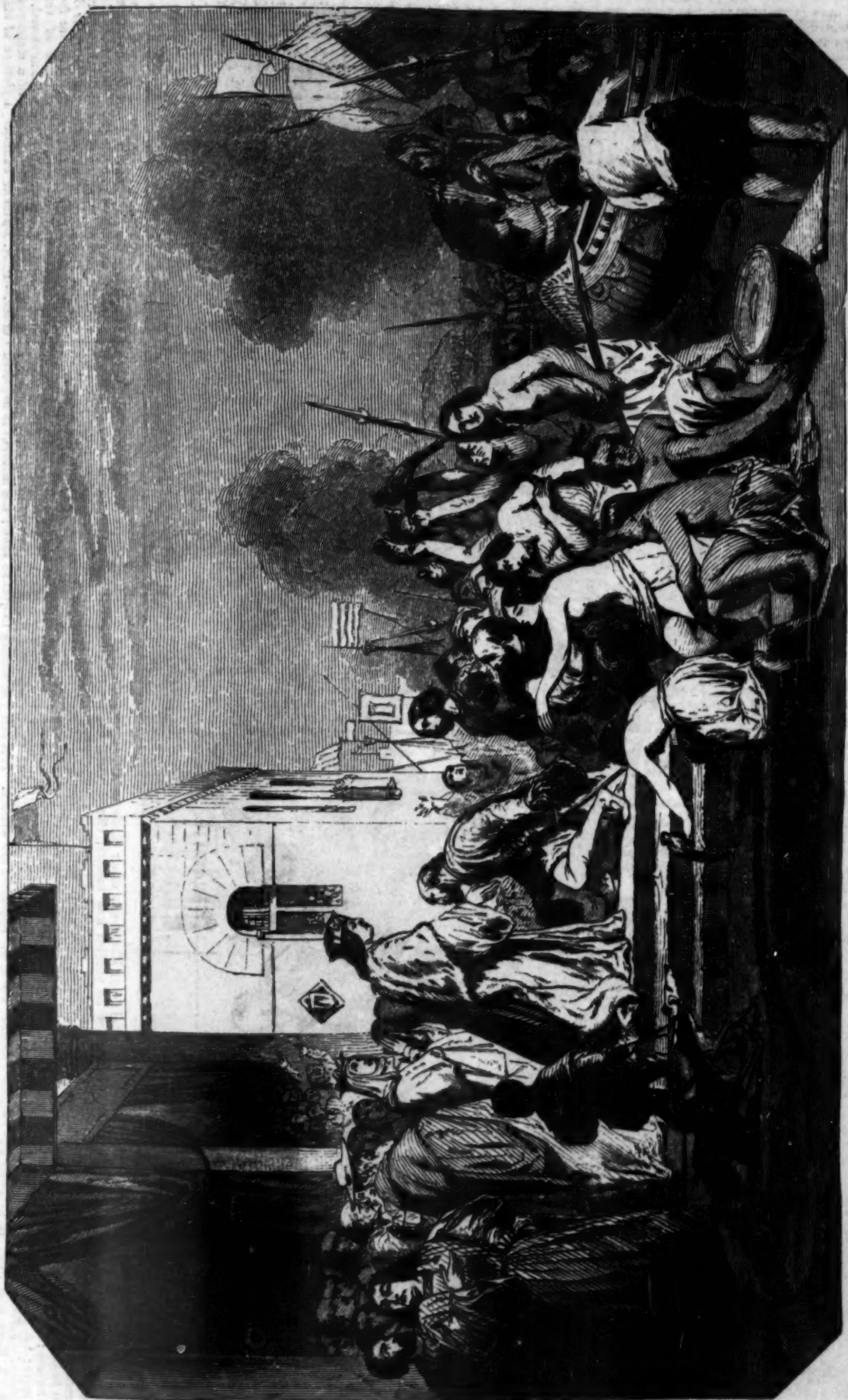
the varied contents of the Exhibition. We prefer to occupy our space with some remarks on the leading pictures, and by the introduction of engravings, borrowed for the purpose, from the *Illustration Journal Universel*, a work of great merit, which aims at and achieves a high character. The only work that may be said to have produced "a sensation," is entitled, *Romains de la Renaissance*, by M. OUVRY; it is of large dimensions, and as well as the greatest in the exhibition, for it undoubtedly merits the high praise it has received. The appended engraving will

sufficiently show the composition. M. Couture is, we understand, a young man; although he has already succeeded in obtaining a reputation which this picture will establish; he is said to have been engaged upon it for above nine years: or, at all events, that so long a time has elapsed since it was first placed upon the easel. The colouring is grey and cold; and does not harmonize well with the character of the scene; the conception is of the loftiest order; the grouping is excellent; the story is related with admirable point and effect. The scene takes place in one of those marble

halls erected to perpetuate the triumphs of Rome before luxury and effeminacy, with their train of vices, degraded the character, and made of the Romans, slaves where they had so long been victors. The picture has a fine moral, and is a noble achievement of modern art.

M. ROBERT FRUYNX sustains his high reputation by two remarkable pictures, pictures which exhibit thought and careful study. M. Fleury is one of those artists, less rare in France than in England, who think as well as paint; his subjects are always commemorative of themes apart from the cum-

mon-place; he considers, and most rightly, that the high privilege and leading duty of art, is to instruct. Perhaps he too frequently selects topics that give pain rather than pleasure; but he never trifles away his mind upon such as are frivolous or vain. Of his two pictures this year, one is a noble reading of the passage in the life of GALILEO, which shows the old man, after being compelled by the Inquisition to take the oath that the earth does not move round the sun, turning from his judges, stamping his foot, and exclaiming, "It does move, however!" The action is finely

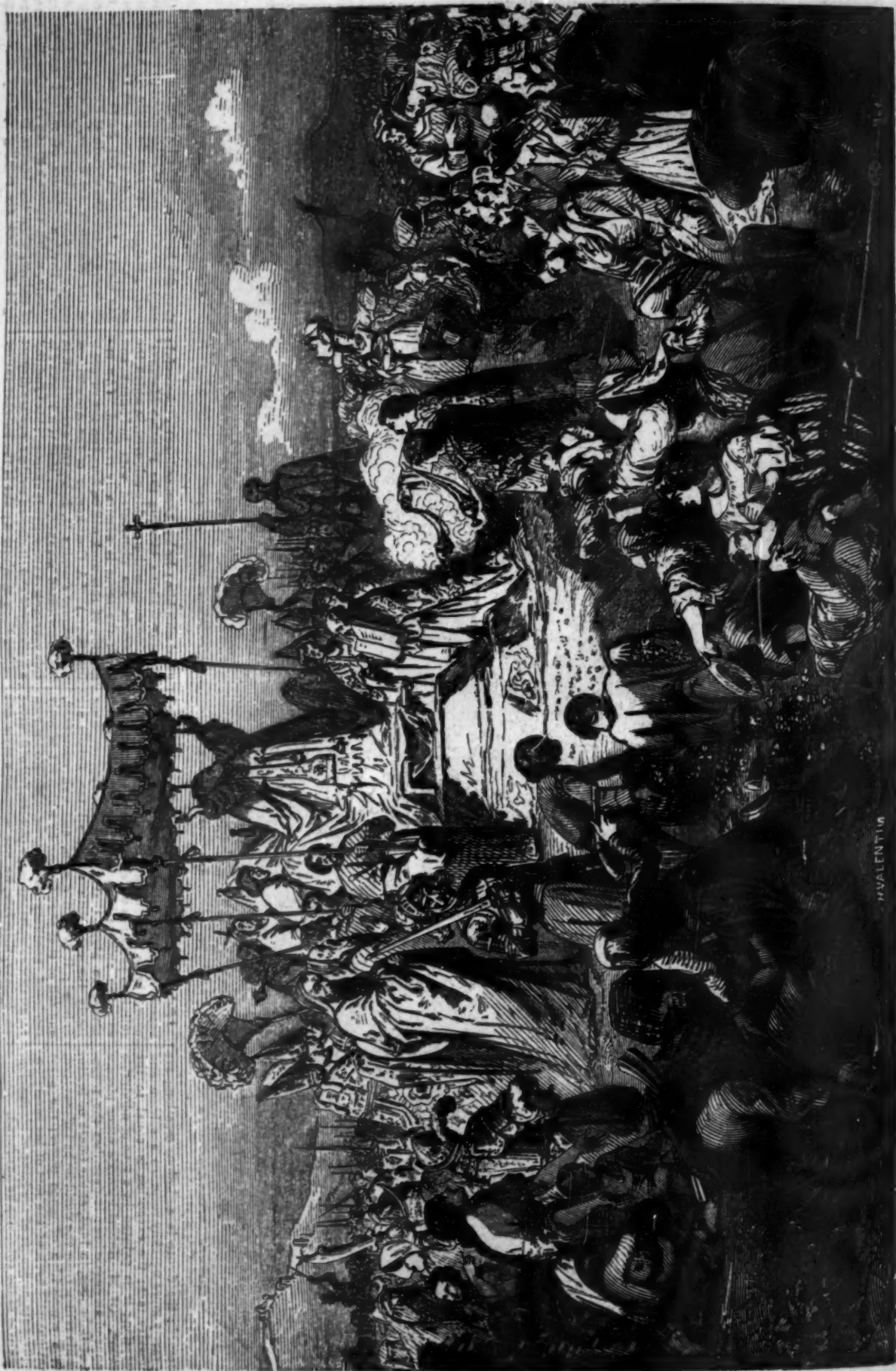


expressed; the figure is a glorious creation; art has rarely more worthily recorded a solemn and impressive fact; the execution is equal to the conception; it is painted in a tone of admirable harmony. Of M. Robert Fleury's other picture we append an engraving; it describes the reception of Columbus, in 1492, at the Court of Spain, after his return from the world he had discovered. It is a composition of much power: the great "Navigator" kneels at the foot of his sovereign, and presents, as proofs of the issue of his mission, the natives of the countries he has found.

'Saint William, during scarcity, selling the sacred vessels belonging to his church, to give food to the poor,' by J. LACOURNEX, is one of those grand religious paintings which this artist executes with so much ability; it is large, and, unfortunately, placed so high, that there is no appreciating justly the care with which all the details are finished; it is well drawn, and well composed, and full of that pure feeling by which art is truly rendered auxiliary to religion.—M. RODOLPHE LERMAN exhibits one large picture, full of figures; we believe, therefore, he has adopted a style not

usual with him; he has been eminently successful: 'Sextus Quintus blessing the Pontine Marshes' is a fine composition, richly coloured, in which the characters are distributed with judgment and skill; the scene is admirably realized. (An engraving of this work will be found on the succeeding page.) 'A Goat-keeper of the Abruzzi'—a single figure sustains M. Lehmann's reputation in his accustomed manner.—M. HORACE VERNET is this year far less attractive than usual: his 'Judith,' a hackneyed and ill-chosen subject, excites disgust rather than admiration; she is the butcher rather

than the heroine. His Equestrian Portraits (life size) of the King and his four sons, is a work of great merit; but one that can do little for a reputation so high.—M. HENRI BAROX has two pictures of fine class: 'Andrea del Sarto painting in the Cloisters of the Annunciate at Florence, the fresco of the Madonna del Sacco,' a work exquisite in conception and brilliant in colour; and the 'Summer's Eve,' a picture of refined and delicate beauty, which shows a group enjoying the luxury of nature, when the breeze is balmy and the twilight shadows are coming quietly on.—ISAHEX



maintains his fame by an exquisite work: 'Cere-
mony of the sixteenth century in the church of
Delft,' a fine example of colour, rich, yet in pure
harmony.—L. C. A. BRUNNEN, an artist whose
high finish is not unassociated with careful study
of nature, exhibits two small but charming
pictures: 'A Mother and Child,' and 'Blowing
Bubbles.' J. BRAVMA, in 'A Young Girl's Dream'
and 'A Rose and Bud,' is pleasing and sweetly

fanciful; but like many other modern artists of
France he studies less natural effects than the
effects to be produced by an engraved copy.
B. LAUREN, whose battle fields are wonderful for
painting, and whose works of that class in
the exhibition are of the highest possible cha-
racter, an animal picture of great merit,
representing 'Shaving the beard of a man in
mandy, where the operators are women. It is full

of point and humour, without bordering upon
caricature.—M. BRAND, exhibits two pictures,
which contribute little to his fame: the one very
feebly represents 'Henry IV. and Fleurette,' in
a wood—such as nature never made; and a sub-
ject equally unworthy of the painter, which he
calls our 'Clock at the Salon,' the hour when
the officials dismiss the public, who are generally
unwilling to quit so soon: the incident is depicted

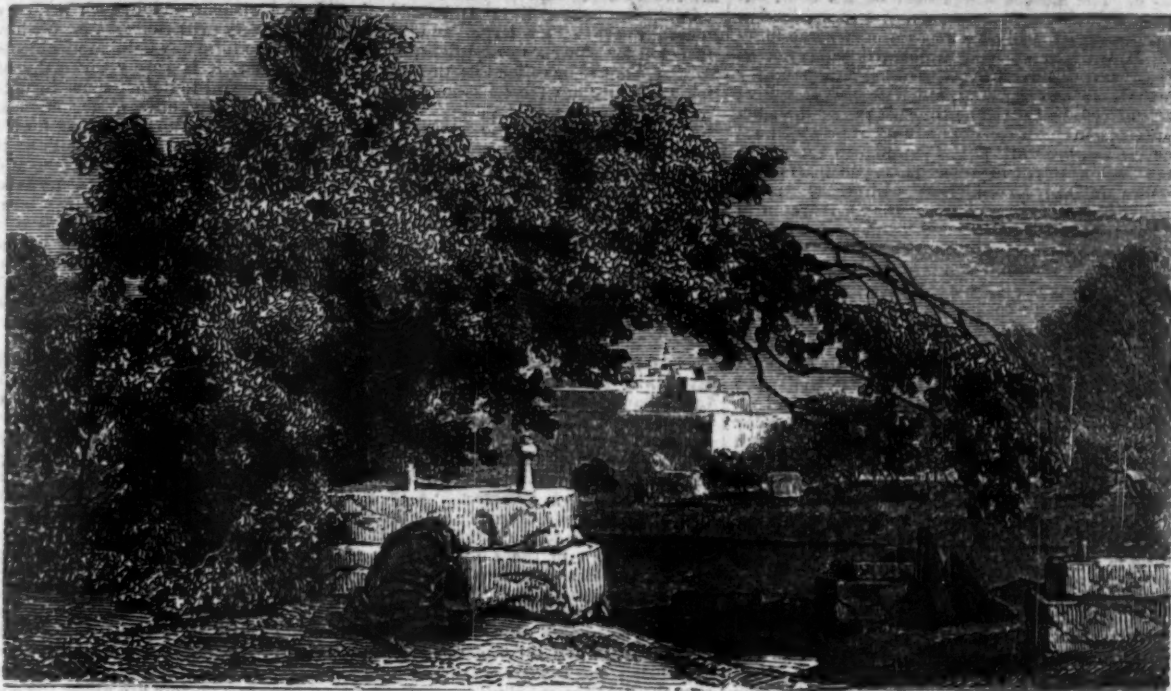
with some humour, but is by no means a theme
suited to an artist who made the 'slave-trade,' by
a single picture, more infamous than it had been
depicted by a score of advocates eloquent for its
suppression.—ROSA BONINZA has three or four
examples of living animals and still-lives of very
great merit—merit such as few have achieved.
M. HOUQUET has some landscapes of a right good
order.—F. N. BUNNELL exhibits a picture of high

H. VALENTIN

class and very considerable talent: 'St. Laurent.' This Saint having been called upon by the governor of Rome to deliver up the riches of his church, asked three days to get them together; on the arrival of Valerius to receive them, he led him to the steps of the church, and presented him with a view of the sick, blind, lame, &c., saying, "These are the riches of my church."—E. DELACROIX. This accomplished artist exhibits six pictures, of small size, but embracing a variety of themes. He is considered the colourist of France; and his pencil has wonderful facility; unhappily, however, he is therefore led to think that carelessness may be pardonable in him; and nearly all his latter works are not only unfinished but slovenly. What he has been and what he is may be readily seen by contrasting his masterly productions in the Luxembourg with those in the Louvre. In his more recent works, there is a sad mingling of defects with beauties; the more to be lamented, because there is obviously no cause for the falling off, except the painter's indifference to excellence or dislike to labour. He is an artist of great power, but he grievously wastes his strength.—L. C. DUCORNET exhibits some works of far more than ordinary talent: this painter was born without arms, and

works entirely with his feet, using the toes with as much promptitude and accuracy as other men do their fingers.—The Brothers GIRARDET (members of a highly accomplished family) have several pictures of much merit—EUGÈNE three, de genre of which, 'le Bon Cœur' is the best, and KARL

some Egyptian views of interest and merit.—Of the former we have given an engraving (on the first page of this article); of the latter we also here append an example—a view of the 'Citadel of Cairo, from the Cemetery of Bab-el-Nass.' By CAMILLE ROQUEPLAN there are four



small works, which do not, however, sustain the high reputation he has obtained.—RADEN SALEK BEN JAGYA exhibits a large work 'Hunting the Stag in the Island of Java,' an extraordinary picture, not only for its merit, but for the circumstances under which it has been produced. The

artist is the son of one of the sovereigns of Java, who visited Europe about four years ago, with a view to education. He landed in Holland, and proceeded to Munich, where he studied; and we have the result in this picture—a work that would do honour to artists of far loftier pretensions.—



H. SCHLESINGER exhibits six works of very great merit, a little too "free," perhaps, for our English tastes, but marked by abundant beauties, and manifesting a thorough knowledge of art. He is by birth a German; but seems to have adopted Paris as his home and the French manner for his style. The most distinguished of his contributions exhibits some half-a-dozen ladies of a harem tearing the black guardian of a seraglio.—H. M. GRANET—this admirable painter is not so young as he has been: his works, although they manifest sound learning, are becoming slovenly; and he is to be judged by the past rather than the present: in peculiar effects of light he continues unrivalled.—GUDIX seems willing to repose on the fame acquired in other days: comparing his works in the Luxembourg with those in the Louvre, one cannot fail to mingle regret with blame.—EUGENE LEPOITTEVIN, this agreeable and generally satisfactory artist, exhibits six pictures, the most striking of which is 'Young Backhuysen contemplating the Effects of a Storm'; unhappily, he seems willing to fall into the present French mode of ministering to a depraved taste: one or two of his subjects are of a nature too common or coarse for art: they have been obviously produced for the engraver.—C. J. MULLER exhibits two works, a charming 'Portrait of a Child,' and an elaborately composed picture of a 'May-day Dance.' It is a fine effort of genius of a high order: the figures seem absolutely to move with joy: the expression is full of character, feeling, and truth; the drawing is unexceptionable, and the colouring rich and pure. M. Muller is a young man; and, assuredly, one of the most rising artists of France.—CLAUDIUS JACQUAND has a work of great merit, and, to us, of high interest; it represents Henrietta Maria, the Queen of Charles I., accompanied by her children, entreating an interview with the King, from his jailor, Captain Joyce. The deeply touching expression of the sufferer is happily contrasted with that of the brutal soldier, who hears her appeal with ruffianly indifference, and continues puffing the tobacco in her face. We append an engraving of this work.

The Gallery of PAINTINGS IN WATER-COLOURS contains little or nothing to attract notice, if we except three or four brilliant performances by VIDAL: among the miniatures, however, there are many examples of the highest excellence—those of MADAME DE MIRBEL and MADAME JULES HERBELIN being especially fine.

Of the SCULPTURE little can be said: the objects generally are either large and coarse works executed for churches or gardens, or small "frivolities," not to be called art: the only works that call for notice are the following:—J. L. BARRE: 'Statue in bronze of Laplace,' very superior.—L. D. CAILLOUT: 'Marie de Medicis.' Marble statue, destined for the gardens of the Luxembourg.—J. B. A. CLESINGER. 'A Woman Stung by a Serpent.' Finely executed statue, but very mannered in composition.—C. CUMBERWORTH. Statuette of the Duke of Montpensier. A clever and highly effective work.—P. DUPIN. Also a statuette of the young Duke, and very good; we regret that we see none of the graceful figures this artist is in the habit of executing.—J. R. J. DERAY. 'Anne de Bretagne.' For the Luxembourg Gardens.—P. GAYRAUD. 'Daphnes and Chloe.' Marble group, graceful and well executed.—A. HUSSON. 'Marguerite de Provence.' For the Luxembourg Gardens.—P. H. LEMAIRE. 'Archidamus preparing for landing the Discus.' Marble statue of fine character.—COUNT EDE NIEWERKEKE. 'Queen Elizabeth (the Catholic) entering Grenada.' Marble statue worthy the fame of this noble sculptor.—L. PETITOT. 'A Poor Calabrian Pilgrim and his son overcome with fatigue, recommend themselves to the Virgin.' Excellent marble group, belongs to the Civil List.—J. PRADIER. 'A Pieta.' Group in marble of the Pyrenees. Very finely executed.—H. DE FRIQUETIX. Bronze Vase of fine workmanship.

It will be readily understood, that in selecting for comment a few of the pictures in the collection, amounting to nearly two thousand, we have passed over the heaps of inferiority, which are found not only above and below, but on the line in the great room as well as in the long and narrow

galleries that run from it. The arrangements of the Exhibition seem, indeed, to have been made with very little regard to the merits of the contributions; and if the rejected pictures—of which there are said to be two thousand—are inferior to many of those that have been hung, of a surety in the multitude of councillors there has not been wisdom, and French art, *en masse*, must be in a very deplorable state. We have no right, however, to form any opinion of objects we have not seen; but it is surely unworthy of a great nation to accord to its art space insufficient for one half of the competitors, accommodating these only by covering up and hiding for a time its magnificent gatherings of the wealth of the ancient masters.

This evil is a great one, and ought not to exist; a gallery for modern art is still a desideratum in the capital of France, where art has received so much national protection and patronage; but probably provision will be made for it when the huge and indecent blots which surround the Louvre have been removed, and that sumptuous structure is united with the Tuilleries—a scheme in high favour with the enlightened monarch who rules over that kingdom.

All things considered, therefore, our own position in art is by no means inferior to that of France; we have much to do, but much is also there to be done; the artists of that country have in reality no advantages over those of England. Even in the state-encouragement they receive, there is little to praise and much to condemn; the "jury" there is, as we have shown, far less equitable than our own "three hangers;" the arrangements are by no means either so just to the contributors, or so satisfactory to the public; the catalogue in which the names of the artists are classed alphabetically, is confused and troublesome; even the plan by which places are changed once during the exhibition, does little to give contentment or administer fair play; and even the freedom of ingress and egress to all classes (for as our readers are aware the admission is free) is not altogether without objection.



WOOD-CARVINGS OF MR. W. G. ROGERS.

THE greater number of our readers are, no doubt, well acquainted with the works of Mr. Rogers, in carved wood: from their nature, however, they can be but occasionally seen: they are removed rapidly from his hands to the places for which they are destined; and as these are, for the most part, private houses, the advantages that ought to reward the producer, are, almost of necessity, withheld from him. The high merits of this accomplished artist, are, notwithstanding, largely known and appreciated among those whose approval is fame; he has carried his art to a degree of perfection, unknown in England since the age of Grinling Gibbons, and occupies a position second to no other wood-carver in Europe. His excellence consists not alone in vigour, brilliancy, and delicacy of execution: his designs are invariably based on the best models: his learning has been acquired in the safest schools; and he combines, happily, knowledge with skill.

We propose, from time to time, engraving selections from the productions of Mr. Rogers; believing we shall thus considerably advance the objects of the decorative artist; for they are all *suggestive*; and may be made practically useful to various orders of domestic ornament. The carved brackets contained in this page will serve as examples; and to these we append a small frieze, employed in an Italian cabinet, recently made by Mr. Rogers for Signor Mario—whose elegant and refined taste is proverbial in Paris.

The Italian style of ornament is one eminently suited to purposes of wood-carving, and the perfection to which it was carried in the sixteenth century is testified by many a gorgeous interior among the palaces of Italy, and in this country, by the magnificent stall-work of King's College Chapel, Cambridge. The latter was executed by workmen who came from Italy at the summons of Henry VII. to decorate his chapel at Westminster, and were, at his death, detained by Henry VIII., that they might be employed in the improvement of the palaces of Windsor and Hampton Court. At the instigation of Queen Anne Boleyn they repaired to Cambridge, where they left a matchless memorial of their delicate feeling and artistic skill. Admissible into this style (which owed its existence mainly to the discovery of the baths of Adrian and other antique remains towards the close of the fifteenth century), are adult figures, infant genii, masks, monsters, animals, birds, foliage, and leaves, which, in their first form are heart-shaped, divided into three principal and seven minor compartments. The style flourished not more than fifty years without corruption, and in the course of a century had merged into another. Since then, (if we except the productions of France, which have always some impure characteristic), no imitations of that style have been attempted, except by Mr. Rogers, and his son, Mr. W. Harry Rogers (his principal designer), and of their success—at all events as far as relates to their designs—our readers will be enabled to judge, from the specimens we shall occasionally lay before them.

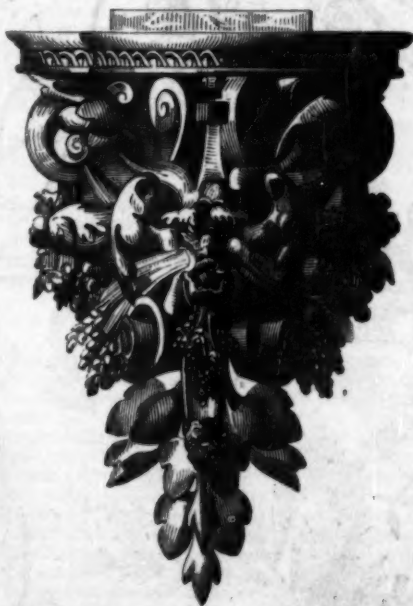
The objects which suggested the idea of these brackets are the exquisitely carved ancient figures of the Seasons, in box-wood, in the possession of Mr. George Field, of Sister House, Clapham-common, whose collection of highly elaborated carvings, including one of the finest specimens by Dénontreuil, is exceedingly choice. It embraces also a production of Albert Durer, whose skill in handling the chisel is testified by the gems that adorn several collections, and by the tableaux, carved in bone, and bearing the great master's monogram, now in the print-room of the British Museum. When any ornaments are found in his works, they bear considerable approach to the Italian style, though executed before the Gothic treatment had entirely expired.

The brackets here introduced to the reader are carved in box-wood, a material which has, from its great hardness, been very little employed of late, though it was abundantly used on the continent by miniature wood-carvers of the sixteenth and seventeenth centuries. Mr. Rogers has had the honour of submitting them to her Majesty, when his Royal Highness Prince Albert paid the artist the compliment of retaining two of them, Spring and Autumn. In the centre of each bracket is a mask, round which are appropriate emblems.

The head of a youth symbolizes **SPRING**. His long hair appears blown back by the wind; above are primroses; at the lower part of the composition



is the head of a cuckoo embedded in Italian foliage; and at the sides are a snake and a lizard, exhibiting the first symptoms of animation.



Abundance of fruit and luxuriant foliage characterise **SUMMER**, the mask occupies the centre, the cheeks are bloated, the beard has the semblance of flame, the forehead has horns, and from the upper lip extend two web-like wings. Light drapery is thrown behind, hanging from delicate scroll-work.

AUTUMN, is represented by a mask, from various parts of which issue ripe ears of corn. Each side is enriched with a full swag of grapes and



vine leaves, upon which dolphins are feeding; beneath the mask, a panther appears rising from amidst a mass of luxuriant foliage.



The last bracket, **WINTER**, has in the centre the head of an old man: from his long beard icicles are hanging; vultures are pecking the wings which extend from his temples, and from his brow rises the trunk of a leafless tree, the branches of which entangle themselves with ornament.





THE FLOWER-GROUPS OF M. BRAUN.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF

JOHN STEWART, ESQ., M.P. THE ALBANY.

Our previous papers on the above subject have usually embraced collections of ancient pictures, with some additions by painters of the English school. All our readers are sufficiently aware of the merit and manner of the first-named class: if they have not had many opportunities of seeing these great works of ancient Art, they have at least become familiar with them, to some extent, by the number of engravings which have from time to time appeared. Indeed, the inhabitants of London are in a position to enjoy very considerable advantages in this respect by the free ingress to the National Gallery, to the larger and more varied assemblage at Dulwich, and to the extensive gatherings of all kinds at Hampton-court Palace. In reference to modern Art, the annual exhibitions in the Metropolitan supply sufficient information relative to the merits of our native school.

At the present time, with all the increasing facilities of intercourse between our seagirt island and the European continent, it is remarkable that so little is known of the modern schools of painting, although the Fine Arts are the engrossing object of the educated classes in every country. In Holland, Flanders, Germany, and France, they excite the utmost solicitude of the various Governments, and their cultivation is not a listless affair either in Italy or Spain. That a more expanded knowledge of what is doing abroad would afford great advantage to our own race of painters cannot be doubted: for prints, however well executed, interpret but faintly the principal charms of painting; nor are literary criticisms of much greater use, from the extravagant comparisons made by foreign writers of their own artists with those of other nations; or the extreme eulogiums bestowed on their native schools, from absolute ignorance of the sterling qualities of those of surrounding countries.

A seasonable relief is fortunately offered in being permitted to supply an account of the modern Flemish collection belonging to Mr. Stewart, which adorns his apartments in the Albany—a task which affords us considerable gratification, both from its merits and its novelty. Mr. Stewart has wisely set out with a definite object: he has desired to gather the highest class works of the school it represents. The collection is not numerous, but singularly select. The modern Flemish school is displayed by its *chefs-d'œuvre*; the unity of purpose would have been lost if it had extended to the imitations and analogies of its greatest masters. To illustrate his purpose perfectly, he has chosen the leading luminaries only, and passed over the abundant satellites.

The Flemish school of the present day is but a renewal of its former glories;—the same series of home subjects, treated with similar individuality. Every figure has its physiognomy, each accessory its utility; all is appropriate, there are neither anachronisms nor idealities. In compositions of this nature, which address themselves to every understanding, the success would be very limited if they were not invested with the greatest beauty of colour, endowed with all the freshness of Nature; while in manual execution of detail they excel every other school of painting.

The collection of Mr. Stewart contains a few ancient pictures, and also some of the English school; these we shall only name, and reserve all the remarks our space allows to the works of the existing Flemish and Dutch painters which constitute this very elegant cabinet of Pictorial Art.

The pictures are described in succession as they are placed round the apartment, beginning at the right-hand side of the windows of the

DRAWING-ROOM.

EUGENE VERBOECKHOVEN, 1843. Two cows, three sheep, and a goat, in a landscape. As a painter of domestic cattle, this artist is unrivalled by any living competitor in Belgium, and has never been surpassed in this range of subject but by the single exception of Paul Potter. The other two great cattle-painters among the old Dutch school were A. Van de Velde and N. Berghem, but their cows and sheep and goats were more conventional, and enriched their compositions rather by the lustre of colour than the purely natural transcript of animal life in the pencilled texture. The works of Verboeck-

hoven are in the highest esteem throughout the Continent, where their possession is contended for by persons of the highest distinction in rank and connoisseurship. His true pictures are few in England, but there are many by the pupils of his school; and it may be imagined they are numerous from the generous facility given to study in his atelier for a trifling monthly fee, and his ready counsel, observations on his art, and free access to all the *matériel* of the studio. Here, our own Sidney Cooper was formed; and Belgium, among his pupils, awards great praise to the painters Verwée, Robbe, Jones, and many others. The picture we have here to describe is of moderate size, being the most favourable dimension for the extraordinarily minute finish it possesses. This does not impair at all the breadth of form, or the rich impasto of colour. A more beautiful example of the artist's best manner could not be procured to grace any collection.

A. SCHELPHOUT. 'Winter Scenes.' This is by a painter whose abode is at the Hague, but we believe is of Belgian origin. The two schools have so much in common in the ordinary classes of *genre* and landscape that it is difficult to separate them. Here we have a composition of flat river scenery under the aspect of a bright frosty day, the landscape studded with snow-capped cottages, and the river banks decorated with groups of denuded trees. The scene, which otherwise would be cheerless, is made interesting by numerous rustic figures; a horse and cart crossing a frozen brook, and others in the active enjoyment of winter sports. These figures, although small, are admirable: each seems to have been the object of especial study for form, costume, and character; constituting the same charm which makes the pictures of Philip Wouwermans so precious. In Schelphout's subjects there is no loose handling; there is no sweeping together of tints and colours for the imagination to make out everything, anything, or nothing: all is understood and perseveringly completed: the colour is enamelled on the canvas in pure and bright, as well as the truly modest, hues of unaffected Nature.

G. J. J. VAN OS. 'A Composition of Still Life'—including a partridge suspended, a pomegranate displaying its juicy contents, grapes, other fruit, and flowers. This is very unlike any of the pictures we have seen in England attributed to the several painters bearing this name. The execution is of extreme force and solidity of colour; a daring impasto and brilliancy of hue, unlike the delicate tones of the great predecessors in this school, and yet finished with sufficient care to ensure its claims in rivalry with their elaboration.

J. B. MADOU, 1843. 'An Interior, with many Figures.' The scene represents a brawl, engendered by convivial excess, in the large public room of a *cabaret*. The figures are habited in the epoch of the great galaxy of Dutch painters; many of them are portraits. One of the most conspicuous is that of Adrian Ostade, who appears as an anxious spectator of the interference of the halberdier police of the day entering by a door, accompanied by a functionary of the magistracy in full costume of silken hose and jerkin. To Madou we are indebted for a beautiful series of designs, representing the most interesting episodes in the lives of the ancient painters, lithographed by himself. In this department of the art he first began his career in Brussels, and his early works are distinguished by a remarkable facility of touch, and astonishing variety in the pose and motion of his figures. His success as a lithographer induced him to migrate to Paris, where his efforts were not properly estimated for their quiet and modest grace; and, as he could not emulate the *chique* and *gasconisme* with which the French conversational pieces were treated, he returned to his ancient domicile, became a *bon bourgeois*, and aspired to the nobler and more enduring pursuit of painting his subjects in oil. In his pictures, the composition of the groups is much varied, and there are no figures that could be spared, or whose presence does not contribute its portion of interest to the tale. The painter does not affect brilliant colour: he has no desire to dazzle; his works are low-toned, but truly harmonious. The aim of his pencil appears to attract the spectator rather to the interest of the subject, and to aspire to create an illusion of reality. Thus they please without the adornments which make the reputation of others: everything is so just, so unpretending, and so natural, that the mind is charmed without divining the reason,

or even wishing it should be discovered. This is the secret of the talent which constitutes Madou a truly original painter, and one of the greatest celebrities of the modern Flemish school.

W. HILTON, R.A. 'Cupid Disarmed.'

H. LEYS, 1843. 'A Flemish Village Scene, with a Fair.' The painter of this picture—a native of Antwerp, where he resides—is one of the most original artists of the modern school of Belgium. Although his great predecessors have built their fame on the subjects and scenes chosen by Leys, there is no working upon the same tone of colour or gradation of tints. It is true that in his first essays he started as an imitator, but his high mental power soon cast aside the shackles of mannerism, and developed the artistic resources which are so captivating in the work before us. The picture of the Flemish village is of considerable expanse; it portrays the main road through a cluster of dwellings in one of those ordinary times of festivity so abundantly enjoyed by the peasantry of the country. The figures are numerous, each of them imbued with individuality; their countenances delineate the internal sentiments with which the occasion fills them on the mirthful event. Near the left, in front, is the door of an antique-constructed *cabaret*, inside which are seen many figures in a half light; a young woman on the steps cannot be mistaken as the daughter of an elder female who is selling refreshments in front. Nothing can be more happy than the family likeness of the aged mother perfected in the young female. A fiddler tuning his instrument, nearly in front, is not wanting in the proud expression of his own self-importance, to the general amusement. He is the hero of a hundred dances. But the grand charm is the tender light which suffuses over the whole scene and circulates around every object of the composition. The picture depends on no positive colour, but is a wonderful arrangement of light warm tones, managed with true resource of best artistic skill. High finishing would impair the conception; all parts are painted with a rich, free, and juicy pigment, making abundant amends for any negligence of drawing that may be detected. The painter was inspired with the harmony of the whole work, and the rigid perfection of details became unnecessary to the final completion of an original and masterly idea.

J. B. MADOU, 1844. 'Interior, with many Figures.' Jan Steen is showing one of his pictures to Mieris, Van Goyen, and other contemporary artists. Having already paid ample homage in describing the companion to this elaborate work, we have but to add that it is worthy of association with the other picture by the same artist.

H. REUKERS. 'Game, Fruit, &c.' A pheasant and partridge suspended over a variety of fruit and flowers; a luscious melon, cut open, is painted with a brilliant impasto of colour. From the similarity of arrangement with the Van Os before described, it appears to have been painted in honourable rivalry, and it is not an inviting province to speculate on which picture is the most successful example of purely imitative art.

A. SCHELPHOUT, 1844. 'View on the Beach at Scheveling, with Fishing Smacks aground.' Whether in landscape in gay summer attire, chilly winter scenes, or marine subjects, this excellent artist is equally successful. In the latter class he paints with less breadth and impasto than our own marine-painters, but with more attention to details and greater delicacy of execution.

B. C. KONKROEK. 'A Winter Scene.' This is a composition of Flemish scenery: a river, too narrow for the Scheldt or the Rupel, is frozen; its icy surface is covered by numerous skaters, and their accompanying vendors of refreshments. On the opposite bank an antique chateau is placed, and in the distance the walls and roofs of a city, not to be mistaken—Antwerp—as the noble cathedral is seen to thrust its lofty spire into mid-air. The whole is elaborately painted, and charms by a vigour of colour so difficult to manage in scenes where the prevailing tones must partake of the coldness of the season portrayed.

J. B. GRUZZE. A female, nearly half length, the left hand raised to the head, a portion of the neck displayed; an oval picture.

* This picture Mr. Stewart has been so obliging as to lend to us for the purpose of engraving in the ART-UNION Journal. It is in some degree a companion to 'Cupid Armed' in the collection of Lord Northwick, of which we have already given an engraving.

F. DE BRACKELEER, 1843. 'Three Figures at a Cottage Door.' An ancient farmer apparently, and his *crouse*, are comfortably seated at a cottage door, listening to a wandering female minstrel, who is playing on a mandoline. The great merit of this picture is its quiet, unpretending simplicity, painted in a scale of harmonious tones, of little vigour, which begets the most perfect repose, analogous to the subject. The pencilling is careful, and yet free.

P. VAN SCHENDEL, 1841. 'Two Market-women, one of whom is selling Oranges, and a Man in conversation—a Night Scene.' The moon is seen slightly clouded, the figures receiving their light from a candle on the stall. The subject is prosaic enough, and the colour emanating from the effect of candlelight sufficiently monotonous. These are, however, abundantly redeemed by an execution which has seldom been surpassed under similar treatment but by the night scenes of G. Dow. The pictures of Van Schendel have excited the rapture of Dutch connoisseurs, who struggle for their possession by bountiful sums of gold. The origin of the artist's adopting this peculiar style has in it much of the romance attributed to some of the ancient professors of Art in bygone days. The young Van Schendel was apprenticed to a glazier, but neglected the craft so totally when his master had prints to frame, and was so excited by their contemplation, that, in despair of his ever making a tradesman, he was sent to the Academy at Antwerp to learn to draw. He succeeded in the elements of form taught there; and made his *début* in the world as a portrait-painter. But whatever he could do was a vain attempt to paint flesh with the rosy hue of health. The ochre of his palette was the poison of his labours: whether his gentlemen wore a jolly rubicund complexion, or his ladies luxuriated in the silvery tones of Titian's nymphs, all were jaundiced with the fatal ochre, and the young painter was on the high road to poverty and disappointment, when an accidental thought proved almost a miracle. Having returned home in the evening, he sat down in despairing contemplation of his failures; the moon shone into his apartment, and a female was working at a table by the light of a lamp. On a sudden he exclaimed, "I have found it! don't stir!" he seized his materials, sketched the idea, and the result in a few days was a picture representing a woman working by lamp-light. Since that time his success has been brilliant; he never omits the moon in his subjects, the ochre is still his medium: it was the sun which obstructed his genius, and he was saved from an obscure destiny by a lamp lighted with fish oil.

A. SCHRELFHOOT, 'A View of Dort, from the River, with a Brig and other Shipping.' The intense study given to the perfection of details is here exemplified; the silvery crispness of the water, and the floating forms of the clouds, achieve a refreshing atmospheric reference to the dominant influence of Nature on the painter's mind.

E. VERBOECKHOVEN. An ass, two lambs, a sheep, and a goat in a landscape. The picture is larger than the other in the collection, and is one of those he painted after his return from Italy. A reposing shepherd is dressed in the characteristic costume of his order, and the ruins on a hill indicate the principles of Roman architecture in the construction of the edifice. That it is finely painted cannot be questioned, and it possesses all the certainty of texture and knowledge of animal anatomy which distinguish the artist; still it does not charm the spectator of northern Europe so much as the rich pastures and warm homesteads of Flemish rural scenery, when accessory to groups of cattle.

F. WILLEMS, 1844. An interior, called 'The Visit to the Farm.' In the capacious apartment of an antique farmhouse a few figures are disposed, to form a very simple episode. A lady and gentleman, in the costume of the higher ranks of two centuries ago, are admiring a child which a peasant-woman is nursing; two other attendants of countrywomen are introduced. It was only in 1842 this young painter exhibited his first pictures, and he was at once hailed as a master. Enthusiastic connoisseurs saw in him the renewal of the elegant conversational scenes of Terburg and Metz; his adoption of the costume of that period is perhaps the origin of this impression. But it is to be hoped, and the present picture justifies it, that M. Willems will aspire to be original. An imitator of any preceding great artist may cer-

tainly, when successful, be esteemed as a very clever man; but cannot go beyond this. The subject is painted with a full pencil, the touch is rich in thought, certainly not imitative of any master, and bears a stamp of manner peculiarly the artist's own. It is only in the period of costume, and perhaps the stature of the principal female figure, that any analogy may be deduced, by reference to Terburg or P. De Hooge. The picture is of large dimensions for similar compositions, solidly painted in the lights, and with tender brownish transparent tints in the shades; the shadows are firm, but not opaque.

F. DE BRACKELEER, 'Four Figures enjoying a simple Repast at a Cottage Door.' So humble a subject can only be constituted a work of Art by pure delineation of forms, truth of colour, and excellence of pencilling. Although the colour is subdued, it is very harmonious, and the other qualities are fulfilled to arrive at the excellence it possesses.

OMMEGANCK, 'A Dairy Farm, Cows, and other Cattle, a Farmhouse embosomed in Trees.' This painter lived some time in England, but his works here never rose into great esteem. On returning to his own country he became imbued with the national desire of extreme finish, of which this work is one of his finest examples.

GREUZE, 'A Female with her Head inclining to the left, and leaning on that hand.' Bought at the sale of Mr. Zachary's collection, for 350 guineas.

J. DYCKMANS, 1843. 'La Brodeuse.' A lady, in the ordinary attire and coiffure of the present day, intently occupied in the elegancies of the needle, seated in an apartment with furniture of the same modern character; flowers in a stand at the window, from whence the light flows over every part; a dog, a workstand, and a few accessories fill the surface of a most unpretending composition. Here, however, is displayed in perfection the grand secret of Art—the illusion created by the science of drawing, colour, and *chiaroscuro*. There is no falling back to antiquity for picturesque costume, nor dragging in of ornamental objects to distract the eye from the unity of idea which conceived the subject. Nothing can be more exhilarating than the quiet elegance so truthfully portrayed—almost a daguerreotypic reflection of every-day life, treated with a breadth, daylight, and harmony, worthy of any of the great masters of the Dutch school.

G. WAPPERS. An allegorical composition of three figures, consisting of a female in slight Oriental attire, an angel, and a child buoyant in the air, from Victor Hugo's romance of 'La Peri.' The subject involves no very important consideration, as figures of this character are always agreeable; and it is only the artistic treatment which is necessary to be considered, the painter being, by common consent of the enlightened amateurs in Belgium, placed on the pinnacle of the professors of Historical Art. We believe he has never painted religious representations; but in subjects illustrating the history of his country he has proved the most successful artist that has hitherto appeared. To a people so recently raised to the consequence of a nation, Wappers has seemed seasonably to consolidate the pride of nationality; and, fortunately, the abounding eulogium is well borne out by his talent. To compare him with other living or ancient painters would be difficult, and conduct to no end; for his manner is his own. In drawing the figure he is accurate, and generally elegant: the extremities are well rounded and defined. By breadth of light and shade, solidity is imparted; the colour of the flesh is that of rosy joyous health, relieved by warm shadows; the draperies are well studied and appropriate; accessories that would beget gaudiness are subdued; and the whole execution is carried out with a firm manliness as remote from the appearance of laborious exertion, as it is exempt from looseness of handling or slovenliness of impasto. Wappers is a great artist, worthy of emulation to those who seek to ennoble the history of any free and powerful Nation.

R. WILSON. A small agreeable 'Sunny Landscape,' formerly possessed by Lord Northwick.

J. DYCKMANS, 'An Old Woman,' half length, threading her needle; a cat is on the table near. This is even more elaborate in execution than the other example of the master we have noticed above; but, as the same idea has been acted upon from an early period of Art, it lacks the freshness and agreeable surprise of 'La Brodeuse.'

GUARDI. A small 'Coast Scene,' on the shores of Italy.

J. J. SCHOTEL, of Dort. 'Coast Scene—a Calm, with a Ship of War at anchor, and other Vessels.' This painter enjoyed for a series of years previous to his decease, about ten years since, the reputation, in Holland, of being a worthy successor to W. Van de Velde, jun. He is equally silvery and careful in pencilling, and, as his pictures are tolerably well known in England, we shall better describe his manner by saying, that with these qualities he does not unite the lustre of his great prototype; although equally enamelled in surface, his works want the impasto which adds so much to brilliancy. The present picture is a favourable example of his best manner, and less disposed to a prevalence of cool grey tones than others of his works. It came from the very choice collection of M. Idsinga.

HELLEMANS, 'A Forest Scene, with Figures of Deer' painted by E. VERBOECKHOVEN. The trees in the landscapes of this clever painter are exquisitely fresh in colour of the foliage, which is beautifully made out by a touch analogous to the form of leaf, and there is a considerable feeling for graceful composition: all these qualities pervade this little picture, which is advantaged by having the animals painted by the celebrated Verboeckhoven.

GUARDI. The companion to 'The Italian Coast Scene' just described, and a similar subject.

LUCKX, 1843. An interior, with a man and woman playing at cards, another man holding a glass of beer, and various accessories. The humble story here represented has been a stock piece of the Flemish school through every gradation of its excellence, decadence, and revival. Nothing could redeem so barren a subject but the almost marvellous execution of every part; the painting of a cat excites the kind of wonder that the lovers of extreme finish alone can revel in; and those to whom the Ideal is a sealed book will find nothing more to be desired in this picture.

GUARDI. 'An Italian Shore Scene,' with spirited small figures.

G. WAPPERS. 'An Allegorical Representation of the Temptation of Woman by the Blandishments of Vice.' Virtue is personified by a female figure simply attired, having nothing to offer but the stern rigidity of a purity of life. The representative of Vice is more gaily expressed, and enveloped by every symbol of luxury, social ornament, and giddy gratification. It is a companion-picture to the other mystical scene from Victor Hugo's romance, upon which we have made some observations that are equally justified by this allegorical composition.

THE DINING-ROOM.

F. WITHERINGTON, R.A. 'The Hay Cart.'

GUARDI. 'An Italian Shore.'

JAN STEEN. 'An Interior.' A Lady playing music in the front, himself in the background with other figures. He has represented himself in the hilarious enjoyment of a drinking revel.

LANCRET. 'A Pastoral Scene'—comprising five figures, four of them are sportive young ladies to whom a man is playing on some rustic instrument resembling the bagpipes.

PHILIP WOUWERMAN. 'The Beach at Scheveling.' About four feet by three feet in size, and containing upwards of forty figures. A cart is being loaded with fish, a fishing-boat launched, and other figures actively engaged in the bustle of fishermen's life. This picture was formerly in the collection of Van Lankeren, at Antwerp, and afterwards in that of Mr. Zachary. Too much cannot be said in praise of this very fine and capital work. Nearly fifty figures are delineated: each of them a study for excellence of pencilling, truth of character, and brilliancy of colour.

R. LEE, R.A. 'Coast Scene, with Fishermen.'

W. HILTON, R.A. 'An Academy sketch of 'A Reclining Nymph.' In the bedroom. There are some pictures of lesser consequence of the old Dutch school which call for no notice, as our design has been directed entirely to give some description of the modern Flemish painters. There are also several interesting objects of *verru*: a mosaic copy after Guido's portrait of Beatrice Cenci is an extraordinary work of successful labour. In the Hall are replica statues, in Carrara marble,

* This fine example of the genius of one of our best living landscape painters has also been lent to us by Mr. Stewart for the purpose of engraving for our Journal.

of *Bien Aimé's* 'Innocence,' and 'Recumbent Bacchante' by an Italian sculptor who worked in the studio of Thorwaldsen.

Our thanks are offered for Mr. Stewart's readily acceding to our desire to view this collection. We hope shortly to be enabled to add that he will confer the same favour to any English artist who may be desirous of informing himself of the merits of a school of painting which must ere long be better known—from its great merits of execution and its sympathy of subject with the sources of delight to English connoisseurs.

Our succeeding numbers will contain the collections of the Most Noble the Marquis of Lansdowne, at Bowood and in London; and also that of Mr. Munro, of Park-street, Grosvenor-square.

PICTURE SALES OF THE MONTH

On Saturday, May 8, Messrs. Christie and Manson sold by auction the collection of early Italian pictures formed by the late Edward Solly, Esq. The number of lots was only forty-two, but the greater portion were of large dimensions, and painted as altar-pieces. Notwithstanding the increased interest which the revival of German Art has given to these "incipient greatnesses," the prices obtained were very far below the expectations formed. That, in some instances, the pictures may have been wrongly attributed, is more than probable; while the unwieldy size of others operated as a serious check to possession. In England we do not understand this early school, from the barrenness of our galleries in true examples; and even works of merit of this class are not likely to be appreciated, unless they bear the familiar "stock" names. Besides, such works after all, with some exceptions, can only become instructive as dawnings of the great light that followed—when Raffaele broke through the Gothic conventionalities of the middle ages. We give the prices of those pictures where the origin is stated, or where, as works of intellectual Art, they hold high places.

Lot 3. Biaggio Pupini; 7 ft. 6 in. high, 5 ft. 2 in. broad. 'The Apostle St. James standing between St. Francis and St. Emidio; the Virgin and Child, with Angels above.' From the high altar of St. Giacomo de Carbonesi, at Bologna. 13½ guineas.

Lot 7. Ercole Grandi; 10 ft. 9 in. high, 7 ft. 2 in. broad. 'Soldiers drawing Lots for the Saviour's Garments.' From the Garganelli Chapel, at Bologna. 10 guineas.

Lot 11. Leonardo da Vinci; 4 ft. 1 in. high, 3 ft. 6 in. broad. 'St. Jerome at his Devotions.' From the Dominican Convent del Bosco, near Bologna. 31 guineas.

Lot 12. Ercole Grandi; 7 ft. 2 in. high, 10 ft. 9 in. broad. 'The Three Marys at the foot of the Cross.' From the Garganelli Chapel. 6½ guineas.

Lot 13. Cosimo Roselli; 6 ft. 3 in. high, 6 ft. 8 in. broad. 'Christ on the Cross, with several Figures,' painted in tempera. From the collection of Y. Otley, Esq. 18½ guineas.

Lot 14. Andrea del Sarto; 'Lucretia.' From the Orleans Gallery. 30 guineas.

Lot 21. Pietro Perugino; 3 ft. 6 in. high, 5 ft. 6 in. broad. 'The Incredulity of St. Thomas, with St. Francis and a Patron kneeling.' This picture is of the highest order of excellence; the grace and movement of the two principal figures, the expression of the heads, and the careful, even elegant drawing of the extremities, constitute it in every respect worthy of the precursor of the divine Raffaele. Bought by Mr. Donville for 145 guineas.

Lot 27. 'Ercole Grandi; 7 ft. 2 in. high, 10 ft. 9 in. broad. 'The Death of the Virgin.' 12½ guineas. The three pictures of this master, sold in this sale, are said by Vasari to have been his most capital works, and he speaks in the highest praise of the foreshortening and drawing of the figures. They adorned the Chapel of St. Petronio, at Bologna, erected by Domenico Garganelli, and when it was demolished were placed in the Tanara Palace, from whence Mr. Solly obtained them. The remarkably low prices they sold for may be attributed to their great size, coarseness of execution, and decayed condition; but they certainly possess the qualities of Art spoken of by Vasari.

Lot 28. Girolamo da Cottignola; 10 ft. high, 6 ft. broad. 'The Ascension of the Virgin, with numerous Saints and Dignitaries.' From the high

altar of the Church of Santa Maria delle Grazie, at Pesaro. 240 guineas.

Lot 29. Girolamo da Cottignola; 8 ft. high, 5 ft. 6 in. broad. 'Pope Gregory and St. Peter, with the Virgin, Child, and Angels above.' From the Chapel of the Gregory Family in Lugo, and afterwards in the collection of Prince Ercolani, at Bologna. 203 guineas. The two pictures by this master are highly instructive; the first is dated 1512, and the second 1528. An immense progress is evident in the fifteen years of difference, and the brilliancy and vivacity of the colours are quite equal to the brightest colouring of modern days, exemplifying the laborious care of the early masters to ensure the durability of their performances, by rejecting the trickeries which are the diseases of so many modern painters.

Lot 30. Ludovico Mazzolini di Ferrara; 4 ft. 2 in. high, 5 ft. 3 in. broad. 'The Destruction of Pharaoh and his Host in the Red Sea.' 230 guineas. An extraordinary work for multitude of details and careful finish, possessing a lustre of the primary colours dazzling to the vision. An engraved picture of well-known authenticity.

Lot 31. Lorenzo Lotto. 'Portrait of himself, his Wife, and two Children.' An engraved picture, formerly in the collection of Prince Lucien Bonaparte. 213 guineas.

Lot 32. Giorgione. 'The Sibyl,' from the Casa Sanuto. 136 guineas.

Lot 33. A. Bronzino. 'Portrait of a Princess.' 178 guineas.

Lot 34. F. Francia; 8 ft. high, 5 ft. 7 in. broad. 'Christ on the Cross, Job reclining at the foot, the Virgin and St. John standing on either side.' Formerly placed over the high altar of the Church of San Giobbe, in Bologna. 335 guineas. This is a very fine and undoubtedly true picture of the painter. Independently of Vasari describing it as one of the artist's best works, it bears the stamp of great excellence in the anatomical display, the expression of the passions, and vivacity of colour. The figure of St. John is the weakest part of the composition. It is difficult to account for the small sum it brought, considering the price paid for the specimens in the National Gallery.

Lot 35. Carlo Crivelli, 1486; 6 ft. 10 in. high, 4 ft. 10 in. broad. 'The Annunciation.' Painted for the Convent of the Santissima Annunziata, at Venice. Full, to repletion, of ornament and details, making a picture far more elaborate than inventive, and nothing else than a curious piece of antiquity. 310 guineas.

Lot 36. Gandenzio Ferrari; 6 ft. 9 in. high, 5 ft. 5 in. broad. 'The Visitation.' From the Church of Santo Jacobo, at Genoa. 380 guineas.

Lot 37. Innocenzo Francucci da Imola; 8 ft. high, 6 ft. broad. 'The Virgin and Child enthroned, with Saints attendant.' From the collection of Prince Ercolani. 310 guineas.

Lot 38. Raffaele. 'St. Sebastian.' 160 guineas. It is said to have been possessed by the Count degli Oddi, of Perugia. There is every appearance of its being wrongly attributed, having more resemblance to a poor work of Perugino.

Lot 39. Bernardino Luini; 7 ft. high, 5 ft. broad. 'The Madonna, Infant Christ, St. Sebastian, and St. Roch.' From the Cathedral of Como. This is a very fine and important picture of the early period and school of Leonardo da Vinci, of which Luini was one of its most important contemporaries, rather than a pupil of the great founder. It is in brilliant condition; replete with grace and fine feeling. Sold for 372 guineas, and bought by Mons. Nieuwenhuys.

Lot 40. Girolamo da Treviso; 7 ft. 5 in. high, 4 ft. 9 in. broad. 'The Madonna enthroned with the Infant Christ, accompanied by Saints on each side, a Celestial Choir in the Clouds, and the Patron for whom the picture was painted kneeling in front.' Signed Hieronymus Trevisius P. Formerly in the Church of St. Domenico, at Bologna. Sold for 282 guineas, and purchased by the Right Hon. Lord Northwick. To his Lordship's collection it will become a very important addition, as he already possesses a fine series of the early schools, and it is the more interesting from Walpole having placed the artist among the painters of this country. From Vasari we learn that Girolamo, having competed to paint a picture for an hospital at Bologna, had the mortification to find a rival artist preferred. Being an accomplished architect and engineer, he determined to abandon an ungrateful country, and seek success in a foreign land. He came to England, and met with a flat-

tering reception from Henry VIII. The English Monarch granted him an annual pension of 400 crowns, and appointed him a military engineer. It is, therefore, probable that during his abode in England he executed some works to justify Walpole placing him among the foreign painters who have flourished in England. His sojourn appears to have had but a transitory duration here; for, war having broken out with France, in discharge of his appointment he went with the English army to that country, and was unfortunately killed by a cannon ball at the siege of Boulogne-sur-Mer, in 1544, at the age of thirty-six years. The interesting picture acquired by Lord Northwick is described in detail by Vasari, who cites it as the painter's *chef-d'œuvre*. The colour is founded on the glowing manner of the Venetian school; the drawing is admirable, and evinces the study of the works of Raffaele, particularly in the infantine grace of the Saviour, which possesses a contour so round and free as to be worthy of the school it emulates. True piety and devotion are exemplified in the kneeling figure of the patron; indeed, throughout, there is evidence of vast mental conception of the then developing beauties of Roman Art.

Lot 41. Raffaele; 6 ft. high, 6 ft. broad. 'The Ascension of the Virgin.' From the Cathedral of Pisa. The catalogue states that it came to England as an entire work of Raffaele, and then says it resembles Fra Bartolomeo in the figure of St. Paul. To find pictures of this period constantly attributed to Raffaele is so usual an affair, that there is no other way to satisfy belief than by a rigid analysis to be convinced that Raffaele's superior excellence over every other painter exists in the work. In no respect does this picture satisfy such belief; on the contrary, it betrays a laboured indecision of intention that makes its attribution to Fra Bartolomeo even suspicious, and the asserted certainty of the St. John being by the greatest of painters is not borne out by any examination or critical comparison. At the most it is an excellent picture of the early Florentine school, impaired in its consequence by injudicious exaltation of its merits. The sum it brought was 330 guineas. Ten times the amount would have been its value, if it bore undoubted evidence of being a genuine Raffaele.

Lot 42. Giorgione; 9 ft. 9 in. high, 12 ft. 9 in. broad. 'The Madonna enthroned, with attendant Saints and Angels.' Mr. Solly acquired the picture from the Balbi family of Genoa, to whom it had descended from the Soranzos of Venice. This was the largest and beyond all question the most important work of the collection. The Madonna is seated, with the infant Christ standing on her knee in the action of benediction: the scene occurs in a landscape, divided by the elevated throne occupied by the divine mother and child. On the right and left are various saints, and three youthful angels are seated on the steps, performing on musical instruments. Although the colour approaches the depth of that of Giorgione, yet there is sufficient difference to excite inquiry, while the drawing and execution, as well as the design of the figures, proclaim the hand of Giovanni Bellini. It is well known also that Giorgione was his pupil, and the pencilling may not unreasonably be considered to be partly by the hand of Giorgione, but the conception is evidently the creation of Bellini. In the catalogue the attendant saints are described as St. Sebastian, St. John the Baptist, St. Paul, St. Peter, and others. Vasari, in the life of Bellini, says that he painted for the altar of San Giobbe 'The Virgin and Saviour, with six attendant Saints,' naming them as St. Sebastian, St. John, St. Dominic, St. Francis, St. Augustin, and St. Job, and expressly names three angels in front playing musical instruments. As Vasari treated less copiously, or was less acquainted with, the Venetian school, he may have erred in the nomenclature of the Saints, although the two first are described with certainty, as well as every other part of Mr. Solly's grand picture. Besides, there is a similar composition in the Church of San Giovanni in Venice, differing only in that the attendant saints are females, while the three angels in front are singing, instead of playing on instruments; and that is an undoubted work of Bellini. The learned connoisseurs have, therefore, to determine the paternity of this great work of Italian Art. It was passed, unsold, at the reserved price of 500 guineas, there being no bidder at that amount.

We have been more diffuse than usual in our report of this sale: the result has its advantages. Messrs. Woodburn's offer of a similar class of Art to the Nation for 12,000 guineas will now bear a liberal discount. An opportunity has arisen for the purchase of some half-dozen pictures which might have been added to the National Gallery in elucidation of the early school of Italian Art for an amount almost trifling; but we have not heard that any one picture has been purchased.

On Saturday, the 15th of May, the same auctioneers sold the small collection of pictures formed by the late John Proctor Anderdon, Esq., of Farley Hall, Berks. We gave a detailed account of these capital works of Art in our number for November of the past year; and have, consequently, but little to say further than to report the prices of the principal items.

Lot 13. A Cuyt. 'View of Dort.' £225.
 Lot 16. Murillo. 'The Old Woman with the Porridge-pot.' 193 guineas.
 Lot 17. D. Teniers. 'A Village Feast.' 200 gs.
 Lot 18. W. Van de Velde. 'Entrance to a Port.' 330 guineas.
 Lot 20. J. Ruysdael. 'A Watermill.' 485 gs.
 Lot 24. Guercino. 'The Triumph of David.' £400.
 Lot 26. Wynants and Wouwermans. 'Landscape and Figures.' 245 guineas.
 Lot 34. A. Del Sarto. 'La Carita.' From the Resplendent Palace. 430 guineas.
 Lot 35. Raffaele. 'The Virgin, Child, and St. John.' 310 guineas.
 Lot 36. L. Da Vinci. The same subject. £295.
 Lot 37. S. Rosa. 'Il Viaggio di Rachele.' 610 guineas. When the late Mr. Anderdon made the purchase of this picture at Naples, in 1826, he was constantly visited by Sir D. Wilkie. After its acquisition, Sir David came daily to contemplate it for several days in succession, and then suddenly absented himself from the house. At the expiration of three or four weeks, he invited Mr. Anderdon to see a picture he was painting: the result was the composition of 'The Princess Doria washing the Feet of the Pilgrims'—being the first deviation from his early manner, influenced entirely by the largesse of execution this fine specimen of Salvator Rosa's great talent presents.
 Lot 38. 'The Salutation.' S. Del Piombo. 870 guineas.

On the first three or four days of June, the collection of paintings, drawings, and sketches, bequeathed by the late William Collins, Esq., R.A., will be disposed of, by public auction: that they will be eagerly sought for there can be no doubt; of late years the works of Mr. Collins have much increased in value; unhappily we can obtain nothing more from the enlarged and graceful mind that produced so many truly great and good things. No collection can be complete without an example of his genius; and it is certain that the competition for the possession of those treasures will be active and keen.

THE ENGLISH MOTHER.

(PORTRAIT OF THE LADY DOVER.)

PAINTED BY SIR THOMAS LAWRENCE, P.R.A.
 ENGRAVED BY J. C. ARMYTAGH.

THE picture of which we present an engraving with the present number of the ART-UNION ranks among the most famous of the works of Sir Thomas Lawrence. It has been often engraved, and is, consequently, a familiar and established favourite with the public; we should not, therefore, have selected it for introduction into our Journal but that—as we have elsewhere explained—circumstances prevented us from being able to obtain the print we had designed for publication. We believe, however, that our readers generally will be well content to receive so desirable a substitute. It is a fine specimen of Art; and we should have found it difficult to have procured a better example of the genius of the great portrait-painter of our age and country.

The Lady Dover—the widow of the accomplished scholar and high-minded gentleman who is better known in the world of letters as the Hon. Agar Ellis—is one of the daughters of the Earl of Carlisle—a member of a family elevated no less by virtue than by rank. The picture was painted about seventeen or eighteen years ago; the fair boy here pictured is now a man—nearly "of age."

FINE ARTS IN AMERICA.

TWENTY-FIRST ANNUAL EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, NEW YORK.

ALTHOUGH the United States have no metropolis, like London and Paris, where every form of genius and talent indigenous to the Nation seeks to develop itself, yet New York is fast becoming the metropolitan city of the New World, and Artists already crowd thither, to obtain recognition, from all parts of the country. There are annual exhibitions of original paintings in Philadelphia and in Boston; but the great exhibition of the country, in which its best productions may be found, is that of the National Academy of New York. The present exhibition contains paintings from artists residing in Missouri, Ohio, Pennsylvania, and Massachusetts. The entire number of works exhibited, including sculpture architecture, and drawings, consists of but 375 pieces; the average number of pieces has been for the past ten years about 400; and even among these few paintings many very crude and inferior works are included. The most eminent artists in the United States reside in New York, and by far the greater number of them are natives of this state. Crawford, the sculptor, at present residing in Rome, is a native of New York; but Powers is a native of Vermont.

The exhibition consists chiefly of portraits and landscapes, although there are a few historical compositions of considerable merit, representing familiar scenes in English history and in the annals of America. The most prolific of our historical painters is Huntington, whose style is showy and commonplace; but, his subjects being well adapted to the level of popular taste, his pictures meet a ready sale, and it is said that he has more orders than he can execute. His colouring is meretricious, and his drawing often incorrect; but his compositions are of a character to please a half-formed taste, and his faults are rather the result of carelessness induced by a low standard of criticism, than a lack of capacity. He has three historical paintings in the exhibition: an illustration from "Pilgrim's Progress," 'Lady Jane Grey disturbed at her Prayers,' and another composition of life size representing 'An Old Man reading from the Bible to two Young Girls.' These pictures are in no way remarkable for their excellence. There is a highly-finished and most happily-conceived picture, of cabinet size, representing the first meeting between Henry the Eighth and Anne Bullen, painted by Leutze, a young German, naturalized and educated in Philadelphia, but at present pursuing his studies in Dusseldorf. He has painted a great number of historical pictures; some of them possessing great merit in colour, drawing, and originality of treatment. His paintings are highly finished, and carefully studied in the accessories. The American Art-Union commenced an engraving from one of his pictures representing the 'Return of Columbus in chains to Cadiz,' and they will distribute to their members the next year an engraving from his picture of 'The Parting between Sir Walter Raleigh and his Wife, previous to his Execution.'—There are but few *genre* paintings in the exhibition; our artists have an ambition for serious subjects; but there is one painting of superlative merit, by W. S. Mount, a New York artist, who is unapproachable in his pictures of American country life: his favourite subjects are, country boys, negro fiddlers, bar-room scenes, and rustic dances. Although his works bear no resemblance to Morland's, there is no other English artist with whom he can be compared, because his pictures appear to be inspirations rather than works. His figures have the utmost intensity of nationality and individuality, and his simple story is always told with unerring truth. He has been called the American Wilkie, but with no propriety, for his pictures have but little of the high artistic knowledge displayed in Wilkie's works, although in expression he is the equal of that artist.—Deas is another New York painter of *genre* subjects, but of a different character from Mount. He delights in the subjects which Cooper has made familiar to Europeans by his novels: Indians, half-breeds, squatters, and the wild rovers of the prairies, he depicts with masterly power. His best picture is in the present exhibition: the subject 'A Hunter pursued by a Party of Indians'; he has just mounted the top of a rocky eminence, and checks

his horse to reconnoitre his pursuers. There is an air of wildness and daring in the whole composition—of half-savage life and freedom from the restraints of civilization, of which the readers of Cooper's novels can form but an inadequate conception.—Edmonds has painted some very fine pictures of homely life, which bear a much greater resemblance to the early works of Wilkie than the pictures of Mount. He has but one small painting in the present exhibition, which is of a serious description, and quite unlike his most characteristic compositions.—There are no remarkable landscapes in the exhibition. Cole, Durand, and Cropsey are the acknowledged leaders in landscape; the last named is a young artist of great promise, who goes to England and Italy this season, and takes with him several commissions to be executed abroad.—We have no water-colour painters worthy of being named: it is a department of Art entirely uncultivated in America, excepting by young ladies at boarding-schools. In marine-painters we are nearly as deficient: Bonfield, a Philadelphia artist, is the only one in the country who has shown any talent for marine-painting. His paintings are small and well drawn, but they are deficient in colour, being cold and dry.

The department of Art in which America can most successfully compete with the Old World is portraiture. Foreign connoisseurs who visit the United States allow the pre-eminence of American artists in portrait-painting. The old race of portrait-painters are passing away. Stuart, Alston, Trumbull, and Juman are dead; Sully is old; and a new and more original school has been formed. Our greatest artists in this department have not been abroad; and, like the early Italian painters, they have been compelled to call directly upon Nature for her assistance, for the academic aid which they have derived from the National Academy has been but small. The greatest of our portrait-painters, and by many competent critics, who have spent years abroad and made Art their study, pronounced the greatest of modern portrait-painters, is William Page. Mr. Page is a native of Albany, in the state of New York; he is about thirty-five years of age, and has lived the greater part of his life in the city of New York; he has never been abroad, nor had the advantage of seeing the works of any of the great masters, but he has been an indefatigable student, and his paintings exhibit a profound knowledge of the grammar of Art, and an instinctive perception of the best means to be used in giving expression to his thoughts. Mr. Page is not a mere portrait-painter, he has executed some scriptural pieces of the highest order of Art. One of his latest, 'Ruth and Naomi,' was sent to London in the packet which sailed from Boston on the 1st of April, together with a portrait of the renowned abolitionist, W. L. Garrison; and, if we did not suppose they would be seen by many artists and connoisseurs in London, we should not venture to speak of his heads in such unqualified terms; but there is little danger of overpraising an artist of his great genius, when his works can be seen by those who are capable of appreciating them.—Elliot, who, like Mr. Page, was born in the interior of the state, ranks next as a portrait-painter. He is very popular, for his heads are always exact likenesses, light, sketchy, and showy in colour. One of the most attractive pictures in the exhibition is his portrait of ex-Governor Boeck, painted by order of the corporation for the City Hall. This is the only way in which our Government patronises Art. The city orders a *kit-kat* of every mayor, and a full length of every governor of the state, for the decoration of the City Hall. For the former the stipulated price is 500 dollars, and for the latter 1000 dollars. But New York is the only city in the Union that does even this for Art, excepting Brooklyn. The nation does not even preserve the portraits of its Presidents. On the last day of the session of the last Congress, a law was passed appropriating 10,000 dollars for a picture to be painted for the rotunda of the Capitol, and the commission was given to a young and inexperienced artist from Cincinnati, by the influence of the representatives from the Western States, who appear to have been guided by no other feeling than local pride in bestowing this important commission.

B. C. F.



THE ENGLISH MOTHER.

PORTRAIT OF THE LADY DOVER.
ENGRAVED BY J. C. ARMYTAGE, FROM THE PAINTING BY SIR THOMAS LAWRENCE P.R.A.

PUBLISHED IN THE ART UNION JOURNAL.

MIDSUMMER EVE; A FAIRY TALE OF LOVE.

BY MRS. S. C. HALL.

PART THE SIXTH.



ANY and great changes had taken place ere another Midsummer reminded Eva that she had added another year to her life. Cormac recovered slowly, and had sought, with his mother, the relief it is believed change of air and scene can, in certain cases, alone supply. Ard-Flesk was again left, like so many of the aristocratic "homes" of Ireland, to the care of aged servitors; and rumour described the young heir as gathering strength rapidly when freed from the spells that hovered around "the Lake country." Randy wandered about more than usual; some thought he became wiser as he grew older;

but, in truth, it was sadness, and not wisdom, that made him silent; his words were seldom uttered, and few; and while the peasants marvelled at his increased sagacity, his wood-craft was neglected; he avoided the village, and shunned even the companionship of children; some had seen him stand gazing

into the sedges of the Upper Lake, for hours, without motion—sorrowfully abstracted, yet so calm and quiet, that his footsteps did not disturb even the heron, that stood there—the solitary of the wilderness—although other birds, more heedful or more suspicious, fled at his approach.

Usually, when evening was drawing on, he would start suddenly from his musings, rush back to the Dovecote, and pass the night under the shelter of the old gable. Nothing could have more astonished a stranger, unacquainted with the Woodcutter's habits, than to see him seated on the bank, looking as if for

—“the towers of other days,”

into the deep waters of the Lake; his hands, folded on his bosom, grasping a rugged and mis-shapen staff; his battered hat, garlanded with wild trailing plants, bent over his brows, and yet not concealing the fervent expression of his eyes, while he watched every ripple on the surface, every bubble that rose and floated, listening for voices only heard by him, and bending to the breeze as if in homage. But



Eva perceived no alteration in the fidelity and attachment of her guardian, although he had more than once complained that “a shadow was over him.” He seemed to have an instinctive knowledge of what she wished him to

do; and with the zeal of true affection, his act followed her desire so rapidly, that she hardly needed words to tell her wants.

He comprehended the vacuum caused by the absence of Sidney; he brought her a young fawn, and by constant and judicious training, established so good an understanding between it and Keeldar, that the dog took Eva's new favourite under its protection; and if any one observed how watchfully he guarded it, he would skulk away, hiding himself in the bushes, as if ashamed of being caught in so foolish and



undignified an act as protecting or playing with the fawn of a red-deer. So well could Randy divine Eva's thoughts, that if the expected letter had not arrived in due time, he would stride to meet “the post,” and without heeding the little lad's remonstrance, seize the post-bag, and convey it forthwith to be plundered in the Dovecote; indeed, his eccentricities and earnestness wiled away many a moment that had been otherwise heavy with care. Sweetly though her mother's voice sounded in the duet, there was another wanted to perfect its harmony. Geraldine and Eva read from the same book, yet neither tale, poem, or history, were quite what they used to be, when one read and two listened; and well as Geraldine walked, she could not mount the hills with Eva, as she used to do; and her cheek became pale, not flushed, by exercise; sometimes Eva observed this, but her mother smiled away all anxieties that had birth in herself.

Eva's beauty attracted as much attention, and was as much noised abroad as the fame of the lovely district in which she dwelt. Many watchers waited her passing through the village, or her entrance to the village church, that they might be assured if she really were as fascinating as report represented her to be; rude men gazed, yet turned away with reverence and respect, mingled with admiration; youths and maidens alike followed her with affection; in all things she comported herself as became one betrothed to an absent lover, and consequently bound to be circumspect in her most trivial ways; not that Eva studied this; she acted as she felt, not altogether because she reasoned thereupon, but because of the divine instinct of right that stirred within her. She was alike devoid of prudery and affectation, and while she returned with cordial frankness the greetings of fair rich gentlemen, who would have periled their lives to win her smile, they felt that not for them was the smallest particle of that pure heart's love—such love as lovers ask for. Everything that moved loved her! and yet how sadly would her young life have passed, but for letters—not what are called “love-letters,” and yet letters of earnest love—letters that told Sidney's history, brief as it had been. He had found his father older by five counted years than when he had last seen him, but looking older by twenty—struggling through the “fag-end of life,” with a proud spirit and impoverished means; but, never having been either servile or insensible, still rich in the respect of all who knew him. So much Sidney said, but he did not add, that two days in the threadbare home of a half-pay officer with five children, of whom he was the eldest, convinced him he had nothing to expect from his parents but their love, advice, and blessing. His mother, with a heart sick from sorrow, saw him depart, with three letters of introduction and an ill-filled purse, for the mighty city of our islands, while his father retreated into the privacy of a little room, to which a few bookshelves, a fire-place, an easy chair, and a round table, imparted the title of “Library,” and there on his knees the faithful soldier offered up prayers, steeped in many tears, for the noble and brave, the eldest born of a late marriage. Upon the faded cloth of that table he found a letter from Sidney, recording the simple story of his love. He could not speak of this deep passion; but to conceal it was impossible. The letter was refolded with a sigh, followed by a murmur—“Poor boy! he has enough to encounter without this.”

If Sidney's first letters were a little tinged by melancholy, Eva thought it was only natural they should be so; then came the energies and breathings

of hope; then wonder!—wonder that London should seem so altogether different now from what it did when he spent the holidays with Lady Elizabeth in Cavendish Square—wonder, but no mistrust! He had delivered his introductions, and been hospitably received; that is, he had been invited to dinner by all, and had good counsel from one, an old brother officer of his father's, and a brave man, still in the prime of life, by whose side Eva's father fell. It was pleasant to visit the maimed, but handsome veteran, in his retirement near the picturesque bridge at Chelsea—where the trees that have been "venerable" for more than half a century, shadow "Cheyne Walk" and its numberless associations of the olden time. Here, by the



help of a stout crutch, he used to halt along beneath the shade of lime-trees, that lent a pleasing shelter and a delicious fragrance to the little damp plot of ground he was pleased to call his garden; it was pleasant to see how he had turned his sword into a pruning knife, and trimmed the beautiful jessamine that would tangle over the windows, and to hear him express

displeasure at the invasion of his neighbours' chickens, who would step out of the ranks, and pick up his seeds; and above all, it delighted Sidney to hear the praises of Eva's father and his own father, the praises of the Raymond and the Talbot mingled; and many a twilight hour did the young man gratify the maimed officer by listening to his tales of past repulse and victory. Eva knew all about him, and about Sidney's fellow students, and about the subjects he originated, and the subjects he copied; she wondered in her own mind why he had "fellow students—" or what he went to the Royal Academy to learn; she thought all he did perfection, and could not understand why he copied anything; she thought nothing but his natural modesty prevented his repeating to her the fine compliments he must ere then have received; and she built his castle so high, that at last it became cloud-capt, and loosing it altogether, she would descend to the earth, and wonder, if surrounded by bright lords and beautiful ladies, as he must be, would he keep true to the village maiden of Cloughreen! Poor Eva! she little knew that Sidney's "studio" was indeed a lofty chamber,



for the time being, and for the sake of cheapness, near the bridge at Battersea, in a tall red brick quaint house, such as we now see in

pictures; that there he laboured with the unabated enthusiasm of one who has a noble end in view. He had shown his drawings to judges, who regarded them with astonishment, and told him he only needed study to set his name on high; but that study must be continued—must be persisted in—and his right spirit shrunk from appealing to his father for aid to continue in the course he had chosen; he laboured, day by day, to achieve the knowledge he knew he needed; and at night his candle wasted long past midnight to complete the drawing which, disposed of for a tythe of its value, was to provide him food and raiment; this he was able to accomplish, and experience had already taught him he was far more fortunate than scores of others who were climbing the same hill; his noble mind never contrasted this life of labour and privation with that of the luxury and ease he had hitherto led; the independence of his nature strengthened it; and when he heard of distinctions conferred upon some prosperous Academician, and the prices he received for his pictures, it sent a thrill of hope and pleasure through his frame; he remembered that this great person once toiled as he was toiling, perhaps more severely, and under even greater disadvantages, and that the REWARD would come to him, as it had done to others; thus, his nature was saved by the elements of its own generosity, from the wasting and baneful poison of envy; and, of himself, he created nothing to distract his course; sometimes, indeed, when the body would faint beneath the fatigue and pressure of actual labour and anxiety, or feel stricken down by some unexpected disappointment, he would rest his head upon his hands, and recal the vision of her he loved, to revive his fainting spirits. Happy, happy, was it for Sidney that his trials came in the strength and spring tide of his youth! Time had flown upon its swiftest wings, and Sidney still toiled on; his genius had attracted the notice of the masters of our only school, and he had been rewarded; Eva joyed because he joyed at this; but she could hardly conceive it a distinction proportionate to his deserts.

Eva had passed another birth-day, her mother spoke less frequently than she had done about leaving Dovecot; and yet there was a perpetual restlessness about her that perplexed and grieved her daughter, who, nevertheless, rejoiced at whatever assured her a lengthened sojourn at Killarney. The year was rushing on with its usual velocity, when the stillness of the country was somewhat moved by the account of Lady Elizabeth Talbot's death; there were no tears shed to her memory at Ard-Flesk; no "ullagawn" raised its appealing sorrows to the mountains; no prayers waited their petitions for her repose to that mysterious home from which no traveller returns. In due time a stately monument recorded her many "virtues," and when they were read over to Randy, he turned away, saying, "It's the first we ever heard of them!" In the solitude of his studio, Sidney wept her loss.

Eva's birth-days were not as troubled as of yore; yet they were times of contending feelings and emotions; she had grown to an age when the past had its retrospect, the future its anxieties; the worldly and unworldly, it might be, sometimes contended even in her bosom. What the Kelpie could not destroy she troubled; and Honeybell and Nightstar entertained such different opinions, that Eva sometimes found it difficult for a few moments to decide between the whispers of their invisible agencies; but Nightstar always triumphed in the end, and soothed by dreams what had been disturbed by day; often did the bright Queen shadow forth to the sleeping girl the



troubles and toils of her lover; but her truth was always lighted by hope; look as you would into the dark pit, the STAR was at the bottom; the great attribute of the most royal fairy was her faith in futurity; however she might sorrow with, and for, the present, she looked beyond it; and while Eva inspired others with love, the fairy failed not to mingle hope for herself with the love she felt for others. When Eva heard of Lady Elizabeth's death, she felt the deepest pity for Cormac; a woman is never at ease in the society of a rejected lover; but his memory is a perpetual sacrifice to the self-love which is never absent from our nature, and he has always an

interest in her good wishes; thus she thought with generous tenderness of the loss, which, in her simplicity, she believed Cormac could not fail to deplore—and wondered how he endured it.

The evening that Randy repeated the words that were graven on the fine monument, that looked, as he said, so "unnatural in the ancient ould abbey, where the O's of ould Ireland lived and reigned—grey and grand—and could not feel kindly towards interlopers in white marble," Eva was pondering on Lady Elizabeth's death, and all the uncertainties of life. Her eyes were fixed upon her mother; the light of their evening lamp was shining full on her head; and as she looked, she thought her changed, grown thin, her eyes large—much larger than usual—and her cheeks sunk. Geraldine was copying music, singing now and then the note she wrote; but after she had lent it sound, she would sigh, as if breathing the melody gave her pain. Eva watched her for some time, and as she did so, the idea grew upon her, to perfect agony, that her mother was ill; she felt the blood rush to and from her heart with suffocating rapidity, and at last, unable to endure it longer, she sought Kitty, and startled her from her wheel, by asking suddenly if she thought anything was the matter with her mother.

"Is it with the mistress?" inquired the maid, adding, "there's something the matter with yourself, angel dear! it's the fault of that half-wild craythur the Woodcutter; he's been conning over his superstitious, as he always does when Midsummer is drawing on—that's it!"

Eva repeated her question—Kitty turned away her head; but Eva was not to be beguiled from her inquiry, and finding that Kitty still averted her face, she turned it gently round with her hands, and looking steadfastly upon her, saw that the faithful creature's eyes were filled with tears.

"It's only the wakeness that's in them, dear!" she exclaimed, removing the tears with her apron; "it's nothing but the wakeness!"

She was not a good actress, and Eva felt assured that her mother was ill, that Kitty knew it, and that efforts had been made to keep the sad knowledge from her; for some time she was bewildered, her brain reeled, she could hardly stand, and the Nurse, with an exclamation of terror, placed her on a chair. "Your heart's not beating the way her's do be, I hope, darling?" she inquired. "Oh, sure, the life would lave me, without a warning, if both of ye got that way. Oh, a cushla machree! what would I give to put the remains of life that's in me into her. Oh, if we could only strengthen the strong in heart, with the strength that goes astray in many a bad body, the times would mend, jewel! with the world, and all in it!"

That night, unable to repose, Eva roused Kitty from her slumbers, to learn, as she said, the worst, and listened with breathless anxiety for her words: all that Kitty had to tell was, that the mistress slept badly; that she had wasted to a skeleton, and never seemed quiet or contented, as she used to be; that old Doctor Magrath—but to be sure there was no good in him—no use in minding what he said! She knew that Miss Eva did not know he had been often to the Dovecote; the mistress always had him when Miss Eva was away for a few hours with her friends, or attending to the poor; and twice he brought a great doctor with him from Tralee, and Doctor Magrath said he thought Miss Eva ought to know it, but the mistress would not hear of it, and after all, maybe, it was only Doctor Magrath making much of his own opinion; but he said the other doctor thought what he thought.

"And what was that?" inquired Eva.

"Oh, then how could I tell! who ever in the world found out what a doctor thought; they bid her take nourishment, and keep her mind asy, and not walk or fret; they always bid one not to fret. I've nothing more to tell you, miss, darling; I wish I had."

"And what do you think, Kitty?"

"Oh, then I don't know, dear!—she's young, not quite nineteen years older than yourself; and sure the Lord will spare her, for you are two birds alone in the wide world—I may say two birds quite alone—for Master Sidney's a long time away. Ah, Mister Cormac was a fine young gentleman there, I see the colour changing in your face; I'm always saying what I ought not to say, dear; and the mistress will never forgive me for telling you how bad she is; I wonder you never saw it before; I used often to tremble for fear you'd ask me."

Eva pressed her hands on her heart to still its beating. She crept into her mother's room so noiselessly that, though Geraldine was awake, she would not have heard her, but that her shadow crossed the moonlight that rested on the floor.

"Why is this my child, and who told you I was waking?" she inquired.

"I came to see," was the reply, as she knelt beside her couch; "I fancied you looked ill last night, and I questioned Kitty. Oh, mother, mother, why did you deceive me?"

"I hoped to get better without distressing you by the knowledge of my illness; but, my child, I fear it may not be!—and we must think and speak of what you must do when—we are not together. I would have taken you to Dublin long ago, but I feared leaving you alone in a city. And, dearest, it will come like a thief in the night; it often knocks so hardly at my heart—that I know not how soon the citadel will give way. I would have told you to-morrow, Eva! for I cannot conceal from myself the fact, that I am worse—much worse. Nay, my darling child," she continued, "I will not have those passionate tears; I know there must be grief; ours have been the habits of sisters, hallowed by the affections of a dearer and more holy relationship. I had a dream when you were born, my beloved, in which I thought I chose for you, above all other gifts, the happiness of 'loving and being beloved.' Yet truly if it has its happiness, it has its misery, and its danger. My very soul is wound so closely round you, my own sweet Eva! that I lack the courage to intrust you to the care of HIM who has given me in you almost seventeen years of the purest happiness that ever a good child poured into a mother's heart! I see you cannot bear this yet; for me—often as I turned from it—I have been forced to think of it; to you it is all new—and yet," she added, after a pause, during which Eva's sobs were the more distressing from the suffocating efforts she made to repress them—"and yet you will be saved much pain by finding all things in order; for my transit may be brief, rapid as the extinction of a trembling light, which,

however carefully guarded, leaves the protecting hand in sudden darkness!"

"Nay, mother," exclaimed Eva; "why is this: there must be hope! hope there must be! it is quite impossible! you, so full of life, the young life that gave me life! whose decay is so slight that I have hardly noticed it. Mother, there SHALL be hope!"

"Yes, dearest, so there shall."

"Well!" continued Eva, almost crushing her mother's slender hand, within the earnest pressure of her own. "Well, then, why will you talk so—it is cruel insanity to think of you—and I together—there is hope!"

"Ay, truly, my child; hope—the right bright hope! hope that will flourish, that will mount and triumph, when all that we cling to here shall vanish, like the vapours before the sun, whose rising we have so often watched together; this is the best hope—the hope, my blessed child! which I have sought to nourish—even with your bright eyes upon me, Eva. Often, often! during the watches of the night, do I pray for you, and yet pray not to let my ever-living, ever-renewing, love for you come between me and HIM—the giver of our spirit's immortality. I am excited, Eva! I must strike a light and take the lulling poison that procures me the only feverish rest I have known for months." And when Eva saw her trembling hand, and noted how the beatings of her heart agitated her night-dress, and marked the clammy hair matting upon her forehead, she understood why it was that of late her mother had forbidden her entering her chamber at night. Faint and sick with sorrow, she left her, at her entreaty, to the stupor which followed the draught, and no pen could tell, no commonly afflicted heart conceive, the anguish she experienced in the solitude of her little chamber.

Death was almost as great a mystery to her then as when she knelt and prayed beside the stricken woodpigeon. She thought she knew it:—she thought because she ministered so often beside the deathbeds of the poor, that she could question the grave as to its victory, and remain firm to the faith that there was no sting in death! Oh! how she longed for morning; it was a positive relief to her when, with the greyest, earliest, light, she heard Randy's voice in reply to Keeldar's whine, and heard him speaking as though the poultry and pigeons—even the young lambs and calves—understood his words. She was determined in her purpose; and the rising sun saw her cantering her pony over the Flesk bridge, followed closely by Keeldar, who never turned his head towards the ivied chimneys of Ard-Flesk, as they towered above the distant wood. Surely the spirits of the morning hovered round her and invigorated the old pony to its best, for the usually wilful animal needed no reminder, but went as joyously forward as though only five—not fifteen—years, had dappled his coat with grey.



On she went. "The blessing of the morning, and every morning she rises, be about her," exclaimed an old woman, tottering beneath the creel of turf that was strapped across her shoulders; "but I can't tell what's come over her, the darling! for she never cast a look at me, let alone a word; it's the first time she ever passed me that way. Well, God speed her!—the sight of her rises my heart off the day's trouble."

Eva never pulled bridle until she sprang from her saddle at the door of Doctor Magrath. Well might the aged man salute her, with the almost forgotten compliment of the old school, as a "vision of beauty." She lost no time in stating the object of her visit, and urging her entreaty to know the exact nature of her mother's peril, and what could be done to save her. The doctor parried these questions with the habit of his craft; but Eva pursued her object through every turning he made, and, at last, with genuine sympathy, he confessed that he feared there was no hope of her recovery.

He did not say this exactly in words, but it was easy to imply as much. She could not trust herself to speak; and the doctor promised to see her mother on the following day. She urged her pony to its utmost swiftness; how could she now endure to be away from her whose very hours were numbered.

Doctor Magrath was punctual to his appointment. He brought with him the doctor who had previously visited Geraldine. He told Eva that the disease had been stealing on for years, and that he was only astonished how her mother could have borne up so long against it. "I saw," he said, "that her desire to spare you pain was keeping her up in a way impossible to all but woman's love; we can do nothing more, young lady; nothing, but recommend you to be patient, and trust in Him!"

"He could save her!" interrupted Eva. "He could save her. Oh, because of my importunity, she may be saved! May she not? Oh, say she may!"

"With Him, dear young lady, all things are possible; but I, as a physician, see no mortal path to permanent recovery."

Eva struggled for composure—for words—for breath; and when struggles for all these were in vain, she would have fallen to the ground, but for the supporting arm of the physician.

"You have tried her too much," said old Doctor Magrath. "Nothing that I could have stated would have afflicted her thus; but in you she had great hope!"

"And therefore was I truthful," he replied. "Of all cruelties there is no cruelty equal to that of permitting death to rush unexpected into a sick chamber."

Randy had never passed such a Midsummer Eve as the one which rapidly followed the physician's visit—never since he was stricken by fever in the forest! If sympathy could have alleviated Eva's distress, she would have been comforted; but she was completely overwhelmed in spirit, though her natural strength of mind supported her, and amid this great trial she trusted.

The Woodcutter, in whose mind and heart there was a strange mingling of piety and superstition, after having, offered to Eva a few brief but earnest words of consolation, departed from the Dovecote to visit a well of peculiar sanctity—the Holy Well of Lochfort; and here he passed many hours in sad communion with his own thoughts. The few wayfarers who were bending there, glided noiselessly away when they noted the more than usually mournful countenance of the Fairy Man; and knew that no common event could have called him into that mountain solitude, and amid objects where the "good people" were rarely or never found.



"It is your birthday, my own Eva," said Geraldine, as she rose on her pillow to embrace her; "and I am most grateful to the GREAT POWER, that I am spared to wish you the joy I shall not be here to wish you another year. I have always prayed to pass away when the earth was in its beauty—to mount heavenward with the incense of the teeming world—to leave you amid the consolations of summer, rather than among the cold winds or bitter snows. There are people all around us, dearest, who care for us, and will doubly care for you when I am gone. I had angel whisperings during the night, and whatever of doubt or fear I felt for you, my own beloved, has past quite—quite away! I know you will be protected! I know that your progress even through the thorns and briars, and beside the pitfalls, of the world, will be joyful. I know where you have rested your heart."

"On you, mother, on you!" interrupted Eva, as she covered her white-worn hand with kisses.

"God is good!" said Geraldine. "He never takes from us one stay without giving another. As the blossom falls the buds expand; I wish you this very hour to write and tell Sidney I pray to see him once more; you will find a present home with the vicar's wife. Eva! Eva!" she continued, in a reproachful tone, "I had expected more firmness; you tend me day and night; you are as unwearied in your watchings as in your love; but your self-command would rejoice me more than all. My fair sweet child, we must call on FAITH to aid us in the trials of life. I will write Sidney myself. I suffer no pain. I feel as though I could rise from this bed—not with these remnants of earth around me!" she added, looking at her wasted arms; "but leaving them as the spirit leaves the tomb—up, up, and away. My own love, I feel I could do this, but for you—whose loving eyes, and piteous tears, and deep, deep prayers, keep me from the home that waits me there! Oh, beautiful sun!" she exclaimed, clasping her hands in sudden ecstasy, while a deep flush of crimson burned beneath the intense brightness of her large dark eyes; and she looked through the open window upon the little paradise her taste had created, where every leaf bent beneath the refreshing dews, of which the glowing orb already demanded tribute; and saw far off the peaceful glen between the mountains over which the

morning was breaking in mellowed glory. "Oh, beautiful sun, and thou sweet balmy air! birds who have dwelt with me in safety! the grass green paths! the holy meditative woods, and deep blue lakes! I



thank and bless you all, for the beguilement that you gave my sorrows. You said, 'We are here! proofs of His goodness;' and I heard your voices all; and now, Eva, I hear the tender questionings of the poor echoing around me, and I thank them. Each time we ministered to their necessities, they, by their grateful prayers, most richly ministered to ours; but most of all for thee—for thee! I thank my God!"—for a time her words ceased, though she moved her lips in prayer; and then she suddenly exclaimed, "nay, I will write to Sidney! You must not thwart me, Eva. I know my brain wanders, but not into mist and darkness—rather into light. My eyes are not moist like yours, because my faith is strong." And though she rambled in her words, all were spoken in consolation—her departure might be compared rather to the triumphal entry of a victorious spirit into heaven, than the timid lingering of one around the home and haunts of its earthly tabernacle; and if we do not enter fully into details of the faith, which could alone inspire confidence like hers, it is because such themes should not be treated of, save in a solemn place, or in grave books set apart for holy purposes. Geraldine became more composed after she had written, and Eva herself took the letter to Randy, her trusty messenger. He asked no question, for Eva's swollen eyes too truly told the tale.

"To bid Master Sidney back, is it?" said the poor Woodcutter; "it's a long journey; and them's on the watch that will harry the ship they haven't the power to sink. Oh, I'll take it to the post, miss, darling; it's long since you sent him one from yourself—but your heart's too full of trouble to mind him now. Five days! aye, indeed, and no curtain drawn on your eyes by day or night! I lie on the green grass bench hoping I'll be wanted, and the stars wink at me as they pass in friendliness, and the very moon-beams say I watch them out; and themselves are in it, darling—only she frightens them."

"Of whom speak you, Randy?" inquired Eva, for her own brain began to reel beneath her sorrow; and the self-command she had at last acquired, caused her even greater suffering than grief.

"Of HER—the shadow-woman in the dark cloak—the BANSHEE! She always follows the Raymond's though she cries none for them. She's been about this long time. I fling sticks at her on the sly; they pass right through her, but she moves on all the same. I don't like her, nor does Keeldar—he bays her as he would the moon; but she steals on—the way death to be doing—stealing without word, and often without warning, the warm soft breath from the withered lips of age, or the rosy ones of youth—it's all one to her."

"Don't speak so loud, Randy, she is sleeping!"

"If she dreams by daylight," he continued, lowering his voice into a whisper; "if she dreams by daylight, she'll win brightness without waiting. Oh, avourneen deilish! don't take on so—sure it's all His doing! The little golden-wren one day, sat at her hall-door; 'and if I was the eagle,' she said, 'nature would take better care of me, and I shouldn't have to toil the way I do to provide for them little golden-bills within there'; and the eagle sat on his rock—and if I was the sun," he says, 'I'd have grate diversahn, hunting the clouds about the heavens, and not have the trouble of thinking how to feed my royal prince and princess, that want us much food as if they had not the king of the birds for a father; how I wish I was the sun!' 'Ah! ah,' laughs the sun, and he up bright and strong in his glory; 'you're all a thankless set of creatures, from the little wren up to your kingly self; you provide for your children! you are only the means,' says the sun; 'they'd be all badly off if they were left to you; wrens, robins, and eagles, the huge king of the waters, princes, people, all, are fed by a greater than you; let Nature withdraw her care and see where you'll be then! The nature that can exalt the lowly, feed the hungry, take care of the nestlings when the hunter's arrow has struck down the father; that it is that feeds, and cares, and clothes—a pretty set you are to talk of providing? Ah! ah! And the sun rolled on, and the wren and the eagle both remembered his words. 'Look up, jewel!' added the Woodcutter. 'Look up, darling, yours is heart trouble—only believe this—it's for the best! She'll meet him she loved before you were born; and many a young fawn, and young lamb we've seen deserted on the hills; and yet somehow hands were always found to foster even them wild things; it's another angel in heaven will be watching you, dear! Sure the prayers of the whole country will make soft her bed in

that blessed place: the prayers of the poor, the fatherless, and the widow; there's nothing but grace and glory before you, Miss Eva; them that knows best shows me as much. I'll go now, dear; but just take a turn in the summer air, and think of the happiness that's coming to her, and think of what an ancient could woman I once knew was always saying, 'there's a silver lining to every cloud!'

The whole of that day Geraldine enjoyed life in the prospect of death, as she had never enjoyed life before. She spoke of, and prayed much for, Sidney; but did not repeat her wish to see him; the future was already with her; her hope seemed perfected; she had arranged, what the weak-minded dread to think of, long previously. She was perfectly free from pain, even the violent beatings of her heart were stilled, and at her request Eva sung to her one of her favourite hymns, in which at intervals her own voice joined so

clearly that hope swelled in her child's bosom. She was so grateful that Eva's birth-day had been such a day of happiness. Evening lowered its mantle over earth; but all was so serene, and calm, and clear, that the watchers within and without said there was no night. The earth slept beneath a grey, soft, twilight; no one thought of shutting out the warm sweet breeze that did not ruffle a rose-leaf; and the shadows on the grass told Randy it was past midnight. As he lay in his usual place he became sensible of the presence of the sister Queens, floating in a circle around the open window.

After moving around and about, Honeybell, and the few attendants who were with her, disappeared; and Nightstar, with a timid and crouching air, as if fearful of intruding, slipped into the chalice of a sleeping lily, that rested its stem against the trellice. Randy's thoughts questioned of Nightstar, if there was no spell to stay Geraldine's departure.

"We know our place," she answered, in a faint low tone; "we seek to make life happy; but meddle not with death! Even I dare not enter the chamber; Honeybell's more worldly spirit could not linger here; but I can

comfort Eva, can again whisper what I have whispered long. The day of her birth has gone without being a day of death, and now her mother sleeps; I can see the breath passing sweetly from between those lips that shall utter words no more. Now, Eva holds her hand! Oh, how she looks

into her face, hand still locked in hand; and now, assured of her slumbers, her worn-out head droops on her mother's pillow—now!" said Nightstar, not in the gentle tone that sounded like a silver joy-bell, but solemnly, as the wind that sighs through the spires of some ancient cypress; and rising half out of the flower, she waved her wand, and created a soothing vision in the mind of her endowed child; slowly the suggester of sweet dreams went round, shimmering in the darkness—an undulating ray of light; but suddenly its motion ceased, and she crouched into the flower, drawing her tresses around her like a mantle—and then a PRESENCE, a dim and shadowy outline, not horrible, but dark and untransparent, came—who can tell from whence? All nature shrunk and shivered as it passed; it seemed to fill all space, yet entered the trelliced window! the awful herald of the grave! silently it passed, without disturbing a dew-drop, though ushering a mortal to immortality! Such was the faith of the departing soul, that it left no sigh upon the lips; nor did hand press hand in token of farewell.



The stars were bright as ever in the deep blue sky, and still Eva slept—the living pillowed with the dead—a sweet, calm, dream-like sleep, and when the stars went out, the warm rays of the sun awoke her; she loosened her fingers from the still gentle clasp, and gazed upon the white face, smiling the smile that wiled her to all goodness; and then something terrible crept through her veins; she put her lips close, closer, to her mother's—there was no breath! Eva was indeed an orphan!

THE CRY FROM IRELAND.

By Mrs. S. C. HALL.

"SAVE me, Lord, or I perish," was the cry of the Apostle, who vainly endeavouring in his own strength, and by his own power, to "tread the waters"—as he had trodden the land, felt himself sinking; and, stretching forth the feeble hand of flesh—to the all saving hand of spirit—he reiterated the cry, "save me Lord, or I perish!" and he was saved.

The hand of flesh, so to say, has worked with all its strength; English charity has poured fourth its generous thousands—America and India—all have remembered a famine-stricken country—whose evil genius is want of forethought—and have sent ships, in the spirit of love, laden with sustenance, into its ports; they have said to the ghastly visitant, "so far shalt thou go, and no farther;" but the destroyer stalks onward yet; no wonder that the question is asked, "how is this! are the people we have succoured still starving? They are, and they will be for some time to come; and starvation, aided by pestilence, is now effecting the ruin of the small farmer, as well as the scarcely poorer cottier; fever is destroying numbers who have been active disseminators of good in the time of trouble; it is working in actual scenes, fearful as those that Poole hung upon the walls of our great exhibition—the fictitious terrors of which sent us shuddering to sleepless beds.

The calamity is so monstrous in its extent, that even those who never "weary in well doing," wonder what the future will bring; the stoppage of the public works has driven the people to acts of positive insanity, and yet, in this desert of wretchedness and disease, I am constantly hearing of the wonders worked by private charities. I men-

tioned the Rev. Mr. Gildens' plan of remunerative industry. The Rector of Bushmills, at the Giant's Causeway, has established the same system there, and any benevolent person wishing to help those who desire to help themselves, can have the full value of their donations returned to them by informing the Rev. James Morewood what they require in toweling, sheeting, or any species of plain household linen.

At Fernoy, county Cork, a still more extensive Female Industrial Society has been organised, yielding not only excellent, but abundant and varied work, for which they now want purchasers. The thread stockings they produce are quite equal to the "Lisle," and at half the price. Mr. D. Owen Madden, the chief mover of this plan, proves that his rank in benevolence is worthy his standing as a man of letters; indeed there has been much exertion amongst the resident gentry of the country; but let us remember that, so to speak, Ireland, year by year, hardly escapes famine; the people have been for ages what we should consider starving—a population existing at the best of times on potatoes and milk, with the luxuries of strabout and herrings—were so near the point of positive starvation, that they had no stamina to resist the change from bad to worse.

More—much more has been done for this suffering people than could have been expected; but so much remains to be done, that I see no certainty of relief, save in the petition which I quoted when writing those few words to readers—whom long acquaintance and much kindness have induced me to consider friends. I have entered, I think correctly, all I have received and disbursed: to those who have given the least mite to my deeply afflicted country I feel personally grateful, and beg God to bless them, earnestly hoping

that the scarcity threatening this portion of our Queen's dominions may be happily prevented by the abundance of the coming harvest. May I still ask for more!

Sums received:—Mrs. Gordon, of Naish, 4l. 5s.; Mrs. Muller, 12s.; Mr. Richardson, Sunderland, 5l.; Mrs. B., 10s.; Alice Myers (my servant), 1l.; Capt. S., 10s.; Mrs. T., 1l.; Mr. Exley, 10s.; Anon., 10s.; Rev. Mr. Peers, 1l.; Mr. E. M. Davis, Ross, Herefordshire, 1l.; Mr. James Ingles, Dunfermline, 10s.; in Postage Stamps, 7s.; "a Reader of the Art-Union," 5l.; from Lytham, 10s.; Rev. C. Hall, 2l. 10s.; Mrs. Walcott, 10s.; Post-office Order to the name of "Sarah Hall," 2l.; by Mr. Montgomery Martin, 1l.; Miss M. M., 5s.; Sir Thomas E., 1l.; Various Sums under Five Shillings, 17s.—Total received, 29l. 16s.

Sums transmitted:—Mary C., Bannow, 10s.; S. C., Baldwin's-town, 10s.; Three Cases, 10s.; The Rev. Theobald Mathew, 10s.; Ditto, for poor Boys kept from School by starvation, 3l. 10s.; Mr. Finch, for distribution at "The Leap," and "Balledob," 6l.; to B. C., 1l.; Caheragh Fund, Skibbereen, by W. Webb, 10s.; to the Bannow Fund, 2l.; Mrs. Sainthill's Fund, Cork, 1l.; Rev. Mr. Gildens' Fund, 2l. 6s.; Case at Clonmel, 2l. 10s.; Mrs. Mooney's Fund, Leighlin Glebe, to buy Flax, 1l. 10s.; Mr. Madden's Fund, at Fernoy, 3l.; Skibbereen Association, 1l.; Various Sums, each under Ten Shillings, 1l. 12s.—Total transmitted, 27l. 16s.

I cannot at present fully describe the amount of suffering relieved by these sums of £29 16s.; but I hope at no distant period to give details of some of the cases; showing that in several instances a few shillings have saved valuable lives, and a few pounds contributed essentially to promote industry, and to prepare for—while guarding against—the future.

Some of my contributors have been anonymous; but those who have favoured me with their names and addresses, I have thanked personally; and now thank them publicly for having made me the almoner of their bounty.

ETRUSCAN FORMS &c. IN OPALESCENT GLASS.

AMONG the various plastic remains of early art bequeathed to modern times by the ancients, and which enrich our Museums, and have contributed, in a principal degree, to instruct and improve our manufacturers, there are none which take a higher aim than the early fictile vases of Greece and Etruria. We have had frequent occasion to point out their excellence, and enforce their study on the modern manufacturer. Based on the purest principles of design, elegant in outline and exquisite in detail, they present a never-failing gratification to the eye, and invite the closest scrutiny of taste: each line has a meaning, and every piece of detail is subservient to the best general effect. In no country of the old or modern world, was art-worship more profound than in ancient Greece; and nowhere was the fabrication of pottery carried to so high a degree of perfection.

If we carry back our view to first principles, we shall find that the study of the beautiful in nature is always the genuine source of the elegant in form; and, however unlike the bud of the flower the vase of antiquity may seem, the study of the one has led to the formation of the other. The flower of the Lotus-lily on the Nile suggested the drinking cup of Ancient Egypt; and the bud or flower, opening its petals to the sun, first gave the crude idea of what ultimately became the exquisite vase, treasured in the palaces of antiquity, consecrated in their tombs, and now valued in the museums of the modern world. The visitor to our national Museum may see many hundreds of these antiques in one room, especially devoted to their conservation and exhibition; and their unobjectionable form and extraordinary beauty of detail will afford instruction and gratification to the artist, and command attention and respect from minds even the least informed.

Upon such models of form did Wedgwood construct his best works in clay, and, guided by the taste of a Flaxman, produce designs second only to the great originals. The simplicity of ornamentation generally observable on the best antiques, is a valuable recommendation to the modern manufacturer, who has to compete with trade in a manner the ancients could scarcely have been subjected to. The rare and beautiful vase that would have found its resting-place in a Grecian palace, must now decorate the drawing-rooms of the middle classes, and art learn to mould itself to everyday wants; nay, so rapidly do we advance, that the luxury of to-day becomes often the necessity of to-morrow. It is a striking and encouraging fact, that no good thing is lost when afforded at a fair price to the public; and, consequently, elegancies are now met with where, a few years ago, monstrosities were only seen.

In offering to the attention of our readers the examples of the vases produced by MR. GILLER of Bartlett's Buildings, Holborn,* we may congratulate ourselves, as having been among the number of those who recommended a more strict attention to classical models to our manufacturers. These vases, &c. are imitations of those executed in Greece and Etruria; like the Portland Vase, they are of glass, of the purest white; the outer portion being of a rough texture, producing the most delicate character. Upon this surface are the figures and other ornaments painted, which have a very brilliant effect.

* Although Mr. Giller has the merit of introducing this very beautiful novelty on ground, or opaque, glass, with the Greek form and ornament, he is not, strictly speaking, the manufacturer; the glass is made at Stourbridge by W. THOMAS WEBB, whose works are fully described and illustrated in the "Art Union," (April, 1846), and the figures and other ornaments are pencilled on the glass at the establishment of Messrs. BATTAM AND SON, of Gough Square. The art is not a new art to Mr. Battam; many years ago—perhaps thirty—he produced articles of this class: painting on porcelain and earthenware, Etruscan forms, and ornaments; and also Greek ornamentation on glass shades, and objects of similar character. He has, therefore, bestowed much attention and careful thought upon this description of work: and there is no one more competent to its due execution. If he was not successful in obtaining popularity, and, consequently, encouragement, for his works, at their first introduction, it was because the public mind was not prepared—not sufficiently enlightened in Art—for its proper appreciation. Happily, the case is now altered, and we rejoice to find him rewarded, under more auspicious circumstances, by very great success.

The introduction is, as we have said, a "novelty"—and it is no small merit to lead fashion into a right channel; that the objects have become extensively, and very suddenly, popular, is much to the credit of the age; it is a very unequivocal sign, that the public is advancing and that manufacturers are on the *qui vive* to keep pace with improved feeling and augmented knowledge. This result, we feel convinced, would not have attended the experiment had it been tried but a very few years ago; and from it we gather fresh hope and confidence. It is impossible that the eye can become accustomed to the continual observation of such objects, without the taste being either improved or confirmed; for there is an inward sense of appropriate beauty in most minds that must respond to these appeals to the judgment; and happily it will become a more difficult matter than it was formerly to tempt the public with monstrous and grotesque abominations—such as have but too long, and too successfully, competed with better-directed efforts. Preserving, as these objects do, the purity of form so characteristic of the originals, the surface of the material being "roughed" presents a medium for the decoration, that, both from its subdued tone and harmonious contrast with the colours embodying the details of the design, is at once extremely pleasing and attractive, and we marvel not at the great success which has attended their introduction as articles of general domestic adornment.

We have stated that the whole of the decoration, as well as form, is copied from the antique, the difference being in the colour and body of the material, in which, indeed, the chief novelty consists, and to which, in a considerable degree, independent of the taste and judgment displayed in their execution, the great success of these objects is attributable.

A most judicious step has thus been taken to lead the public taste, and most encouragingly has it been followed. Veritable Pompeian copies, with all their acknowledged beauties and excellences, possessing, as they must, the sombre hues which distinguish the originals (though these to a great extent are the legacy of time, and not their pristine property), however much they may delight the cultivated mind, gain but comparatively few admirers among "the million." The beauties which all would appreciate, are lost to the many in the singularity of the guise in which they are presented. Fac-similes produced for the purposes of general sale would for these reasons have ended in failure. Even to many well-organized minds, there is a sad unearthly feeling connected with their aspect, a thought of violated sanctity attendant upon their reflection, that blends regret so intimately with their admiration, that the desire of possession is in a great degree extinguished; people marvel rather than covet; and, doubtless, this feeling has induced the limited encouragement which has hitherto awaited their reproduction. In the subjects under review this objection is obviated, for while the spirit of the originals is retained, the colour and nature of the material present a vitality so chastened and subdued as immediately secures our admiration. It is with this conviction that we draw attention to these articles, and have selected a few examples for illustration. We have had such frequent occasion to refer to the peculiar beauties of the style, and have so copiously entered into the delineation of their merits, that further comment would be both iterative and unnecessary. The subjects engraved are selected with a view to dissimilarity of form and purpose as much as possible; they are, however, but a few of the many in circulation; and we have no doubt that ultimately they will be followed by others still more meritorious; for success cannot fail to prompt to renewed exertions.

The subjects at present introduced are principally from the Hamiltonian collection, varying in degrees of artistic merit according to the dates at which they were produced; but the unequalled designs of Flaxman are now being made available to the same purpose, presenting a new modification of the style from which the happiest results may be expected.

In our first illustration, the outline is singularly beautiful; and we can only regret that the lines do not flow more easily into the base or foot, which is too flat and abrupt; and while directing the reader's attention to the beauty of the body and lip of the vase, we would direct that of the manufacturer to the foot, as a weak point, that

should be remedied, and which is observable in another instance. The brilliant effect of the black ornaments upon this vase, relieved, as they are, by small portions of dark red, is very striking and vivid. The subject represents the "Tabor Dance," from a vase in the Hamiltonian collection.



In our next cut we have the union of simple and beautiful ornament, with unexceptionable form. Our readers will at one glance detect the source from which it has been obtained—the Portland Vase—the most beautiful of the works of antiquity, which excited on its first discovery the admiration and astonishment of the modern world, has furnished the model. The decoration of this specimen is chaste and simple.



The following is an example of an ancient *Cruche*: the variation between this and the

one engraved in the appended group will be observable. Each is good; but the former more inclines to the form of the Portland Vase. In decoration, both are equally simple. A vase upon an altar occupies the centre, on each side of which stand a male and female figure, engaged in sacrificial observances. The remarks already made will apply to the detail of this simple and beautiful work, which is executed with refined taste.



These two examples take in but two colours, black and red; the former used for the ornament and figures, occasionally relieved by small touches of the latter; the white ground of the vase occasionally acting as a third tint in the patterns; but

in the one here engraved a great variety of tints appear; bright red alternates with the black ornament,—and the figure playing on the double flute is coloured vividly in natural tints; the tunic is yellow, decorated with black and red stripes, the inner mantle red, with black border; the outer one a rich lilac, with black border and white pattern. The general effect is exceedingly rich, and reminds us strongly of the frescoes in Etruscan tombs, some of which were exhibited in London several years ago, by Signor Campanari, by whom they were excavated,—and which now decorate the walls of that room in our National Museum especially devoted to the reception of works of Greek and Etruscan Art. The great beauty of this vase, its elegant proportions,

and delicate colours, make us the more regret the defective foot, abrupt, and out of character with the elegant flow of line in the other part. The large glass vase—appended—may be considered as the triumph of this manufacture. It is a foot in height, and ten inches in circumference, exhibiting the power of modern art over

that of antiquity, in this material. The rich border on the upper edge is strikingly quaint and effective, the body of the vase being divided into two compartments, the one containing an aged figure seated in a chariot, and attended by two draped figures, one bearing a spear; the other side exhibiting mounted horsemen, attended by dogs, galloping to the chase. The bird holding a serpent in its beak is a characteristic bit; and the stars, or flowers, which stud the background are also in keeping with the school of art to which the design belongs.

Our group exhibits the applicability of ancient form to modern usages in a remarkable degree, and is, therefore, worthy of extra attention. We have here the design and effect of the antique originals, as striking and peculiar as they must ever be, when correctly rendered, yet subservient to the wants of another age and other habits; that age, our own—these habits, our exigencies. The drinking-cup is ornamented with a simple band, exhibiting a not uncommon Etruscan pattern, and which is sometimes used to indicate water—much in the manner of the hieroglyphics of Egypt. A triple branch divides the cup on each side, the centre having a figure of Venus, holding an *Acerus*, or box of perfumes, in one hand, and hiding the other in her garments. A vase occupies the centre on the opposite side. There is a simplicity in this glass that is very pleasing; we would, however, suggest the introduction, in some instances, of another style of decoration; the vine and the ivy border would both be applicable, and the Bacchanalian attributes—the mask, wine-cup, and Thyrsus—are all beautiful in form, and might be given with advantage, the more especially as they are not liable to the objection that awaits the introduction of Bacchanalian groups or drunken satyrs. The finger-glass, the foremost in the group, is equally simple in ornament; it is also separated into portions by branches between which single

figures are introduced; ladies seated at the toilets, hunters reposing from the chase, are varied by the introduction of standing figures bearing various attributes applicable to each. The jug beside it, a



close imitation of the antique *Prefericulum* is richly decorated with the Greek honeysuckle; and the variety, simplicity, and beauty of the borders are worthy of notice; so also are the spout and handle.



The elegantly-draped female figure, and the man holding a lighted torch, are equally good; but we might suggest a little more attention occasionally to the careful delineation of accessories; and also

to avoidance of incongruous subjects; because the Etrurian vases generally depicted an incident or an observance, singly, without the admixture of contrary or discordant figures.

LECTURE ON GLASS.

BY APSLEY PELLATT, Esq.

We are desirous to lay before our readers such parts of Mr. Pellatt's lecture, delivered before the Marquis of Northampton, Sir James Clarke, and other friends of the Royal College of Chemistry, at their monthly evening meeting on the 28th of April, as relate to Fine Art—ancient or modern—in connexion with certain facts in the artistic department of the industrial and chemical art of glass manufacture. The subject was introduced by a novel division of the various glasses into simple and compound: the former consisting of sand and alkali; and the latter of sand, alkali, and lead—for to the presence of that metal we owe, in fact, the refractibility, ductility, and pellucid brilliancy, which, in flint glass, approaches so nearly to the sparkling beauty of the diamond. Crown, plate, and bottle glasses may, therefore, be termed simple glasses; and all the enamels and flint glasses, having lead or metals in their constituents, would rank in the second, or compound class. The lecturer then detailed their constituents, into which it is unnecessary for us to enter; neither need we comment on his remarks upon caloric and many chemical peculiarities; nor upon the laws of gravitation and centrifugal force in connexion with the manipulations of the factory. Mr. Pellatt considers that the ancients were not acquainted with the use of lead for flint or crystal glass; the variously-coloured enamel glasses and transparent coloured glasses showed their intimate acquaintance with the use of the metals—iron, copper, and tin; and where these metals were introduced into the constituents of glass, when not used in excess, the transparent compound glasses resisted the attacks of time, and were not so liable to decay by long exposure to the air as the simple glasses, which become partially decomposed on the surface, and occasionally waste by laminated particles detaching themselves from the mass. The compound transparent glasses might be considered, therefore, more permanent than the glasses consisting only of sand and alkali. A specimen of Roman coloured glass, with projecting pillars, which had formed part of an elegant *tazza*, was exhibited, by permission of Mr. Roach Smith, who had procured it soon after its exhumation in the city of London. Only a practical manufacturer could have explained the peculiarities of its manipulation; these Mr. Pellatt pointed out as indicative of the great tact and taste, as well as chemical appliances, which the Romans, or perhaps their predecessors the Egyptians, used in glass ware (then possessed only by the wealthy), and valued, in some instances, more highly than the precious metals. The Grecian artists, who executed the splendid cameos, no doubt either themselves manufactured artificial gems of glass, or procured them to supply the great demand that then existed for the real engraved gems, which were probably becoming scarce or too dear for them to bring under their skilful lathes; and from the lesser artificial gems (or small flat pieces) it was not difficult to advance to the larger gems, fabricated with transcendent taste and elegance of form, such as we find them in the Neapolitan and Portland vases, and other treasures from the tombs of Pompeii, &c., which have elicited the admiration of the World.

Mr. Pellatt, in the progress of the chemical department of the lecture, instanced curious and destructive effects of an excess of alkali in the constituents of the simple glasses, causing in some cases a progressive exuding of the alkali, which first taking place, and the crystalline particles afterwards becoming detached from each other, the whole mass spontaneously pulverized. We have some specimens of such glass in the British Museum. The fault had occasionally occurred in modern glass of his own manufacture, of which he exhibited specimens. Other effects took place through impure alkali; and as a proof he produced an elegant handled Venetian vase, the property of Mr. Nicholson, of Doctors' Commons, commenting upon it, not only as illustrative of its elegant Italian design and skilful execution, but to show that through carelessness in the quality of the alkali, or defective knowledge of chemistry, its transparency was partially destroyed. The egg-shaped body was apparently roughed in the interior, although the hollow foot and neck of the vase were of colourless transparency, which was

attributable to a crystallization of uncombined alkali deposited on the interior surface, and which would have escaped if the vase after manufacture had been sufficiently re-heated to have evaporated it out of its condensed incarceration, which the re-warming of the open foot and neck of the vase had accomplished. Mr. Nicholson has used various acids to try to remove it, without success: nor could he ascertain the cause of the defect, until Mr. Pellatt solved the difficulty. The process of casing (called by the French "double triple") colours upon white glass was then explained by diagrams, showing a white glass toilet bottle, covered with blue about the thickness of an egg-shell. Mr. Pellatt took that opportunity of displaying a vase of the exact size and shape of the Portland Vase, manufactured at the Falcon Glass Works, with a thick interior coating of dark blue glass, upon which a thin white enamel glass casing was laid; his engraver had cut away parts of the white, leaving masses of blue ground on the neck and upper part of the vase exposed to view, and had chased out by the lathe, with the tool, a portion of the white bas-relief. Mr. Doubleday, the late Mr. Wedgwood, and other authorities, had no doubt of the original vase being of glass, although Breval considered it calcedony; Bartoli, sardonix; Teszi, amethyst; and De la Chausse, agate. Much difference of opinion seems to have existed also respecting the subject of the vase: Bartoli considering it to be Proserpine and Pluto; Count Teszi, the Birth of Severus; another writer, the Fable of Theseus and Thaddeus; and Mr. Windus, the latest writer, who also republished Wedgwood's account, asserts it to be a story of a lovesick lady cured by Galen.

A full-size drawing of the vase in the Naples Museum was exhibited. The original was made of blue glass, cased with white enamel. Below the handles were engraved, in relief, an elaborate arabesque subject, with a group of bacchanalian boys, considered by Zahn as second only to the Portland Vase in the British Museum.

The last glass manipulation explained by a diagram was the process of drawing Venetian filigree cane. Threads of white and coloured glass were placed vertically around the extremity of the interior of a brass mould; a solid flint-glass ball was blown into the interior of the threads, welding by heat the latter to the outside of the ball, and the whole drawn as tube and cane are usually drawn, except that each workman twisted in opposite directions as they retired from each other, to lengthen and attenuate the filigree cane, which, being whetted off into such lengths as may be required, are afterwards used for wine-glass stems, or made up into vases, *tazza*, and other filigree objects of taste. Specimens of mosaic glass were also shown and explained, by which pictures, as described by Wenckman, were made by welding lengths of cane to each other; these are previously arranged sectionally to the requisite colour and design, and when blended by fusion the whole appears homogeneous; they are then cut off into slabs at right angles to the length, so that the subject or pattern is repeated on each slab. Venetian millefiori glass was explained to consist of canes of filigree glass cut off into small lozenges placed side by side, forming a sort of mosaic work. The manner of making schmelts and vitro detriano was slightly alluded to, and Mr. Green's successful method of imitating exactly the Venetian frosted glass was fully detailed. Numerous specimens, both of foreign, and of Mr. Pellatt's own manufacture, were distributed about the room, and the visitors appeared highly gratified by the various elegant forms and designs which were placed before them.

We might, indeed, go at much greater length into this subject, borrowing much from Mr. Pellatt's most interesting and very valuable lecture; but it is probable that we shall, ere long, be called upon to consider it fully; inasmuch as we intend—as soon as circumstances permit us—to devote to it some of the pages of our Journal—to visit Mr. Pellatt's Manufactory, the Falcon Glass Works—to describe it, and to illustrate it by a series of engravings on wood. There is no manufacturer living who has given more attention to the subject—none more thoroughly acquainted with its history—or more conversant with the various capabilities of the process—or who has laboured more successfully in improving the material as well as the forms; and we have no doubt that in our project we shall receive his co-operation.

THE JUDGMENT OF PARIS.

PAINTED BY W. ETTY, R.A., ENGRAVING BY C. W. WASS.

THE engraved outline which accompanies this notice, is to be received as conveying but a meagre idea of a print in progress, and to be hereafter published, from one of the master-pieces of Mr. Etty. The engraver has supplied us with a memorandum (for it can be regarded as nothing more) of the picture—naturally with a view to direct to the engraving upon which he is employed, the attention of artists and lovers of art; and we very gladly lend our aid to advance his plan—although we cannot say that this "key" is by any means satisfactory, neither does it afford an advantageous notion of the fine composition and exquisite beauty of the work it is designed in a measure to elucidate. We have no doubt, however, that a very valuable engraving will be the result of the labours of Mr. Wass: he is a skilful, intelligent, and experienced artist, a most devoted admirer of the accomplished painter—to whom he desires to render honour by a published copy of one of his most meritorious productions; and he has commenced the undertaking with a zeal and spirit that give assurance of success.

'The Judgment of Paris' was painted for the late Lord Darnley; and was exhibited at the Royal Academy the year after Mr. Etty's election as an associate—in the year 1826. It was sold by auction, after the decease of Lord Darnley, at the gallery of Mr. Rainy—or, rather, it was there "bought in"; subsequently, it was purchased by Mr. Wass, and sold by him, in 1843, to Andrew Fountaine, Esq. of Narford Hall, Norfolk—to whom it now belongs. The size of the picture is nine feet by six; and the engraving will be of size corresponding: it will be in that "mixed style," stipple and mezzotint, to which the public is favourable, and which always produces a very striking and interesting effect.

Of the picture it would be difficult to speak too highly: it is a fine composition, of the loftiest order of art, finished with the utmost nicety; no part of it has been in the least degree slighted; while it possesses in perfection all the qualities for which the works of the painter are remarkable, and which have given him fame—a fame well-earned and amply merited, and which we grieve to find him careless to perpetuate in his recent works.

It will be a boon to the world to produce a really fine print, after one of Etty's really fine pictures. It is most singular that, hitherto, the art of the engraver has done little or nothing to extend the reputation of one of the greatest painters of the age; while tens of thousands of pounds have been lavished upon the circulation of copied dogs and horses, "smith's shops," and "pet poodles," the truly grand productions of this intellectual artist are scarcely known out of the Metropolitan exhibitions. We cannot call to mind any engravings of his pictures, except one in "the Amulet," and one in the "Book of Gems," both edited by Mr. S. C. Hall, and a stipple print by Meyer: we believe, indeed, that these are the only plates that have been produced: besides that which Mr. Wass has already engraved and published—"a head of Christ." We shall, therefore—in common with all who love art, appreciate true excellence in art, and desire the extension of its influence—rejoice to welcome so valuable an acquisition as that which Mr. Wass is preparing for us: and, we trust, its issue will be attended with such success, that this will be but the first of many—the herald of others that shall give delight and afford instruction. When British engravers multiply only such pictures as this—or in other words, when the public will accept no other—engraving will be in this country a more dignified art than it has been, and the Profession take higher rank.

We are surely advancing towards that point, when veritable excellence will displace the vain and meretricious; and publishers will not be induced to expend fortunes upon works which, if they do not absolutely corrupt public taste, in no degree improve or advance it.

Surely, when in the commonest objects of every day use, the public mind is advancing—inasmuch that mediocrity, not to say inferiority, in design, will, be no longer tolerated; those who minister to more elevated wants, and more refined tastes, should be upheld in their laudable efforts.



WASS

ETTY

ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—Kaulbach's *New Cartoon*.—We lately saw exhibited in this celebrated artist's atelier the new cartoon, representing 'The Dispersion of the Nations at the Building of the Tower of Babel,' to be executed in the New Museum of Berlin. Kaulbach has concentrated in this splendid work all his genius in the twofold character of a designer and a poet. The subject is, of course, borrowed from the Scriptures; but, notwithstanding a close rendering of the text is necessary, there is vast scope for the development of an inventive genius in the arrangement of the groups illustrative of the various nations at the awful moment of their separation. Shem, Ham, and Japheth afford in their characteristics, according to the artist's ideas, the specifically different natures of the three nations occupying the three parts of the world: the descendants of Shem evincing a devout obedience to the Divine command, whilst the bold, daring, and refractory disposition of the people of Japheth prompts them to become heroes and conquerors; the stolid tribe of Ham is placed between both the former, manifesting the contrast by their inefficiency and want of energy. Nimrod, tyrannically holding together the nations by idolatry and slavery, and commanding the construction of Babel for his unlawful purposes, is smitten by the Supreme Being, who, allotting each nation its natural rights, sends them away to overspread the earth. The groups are distinctly made out. A patriarch with his family, on a car drawn by sturdy bulls, heads the emigrating tribes of Shem, who turn away in disgust from the horrors of idolatry, while the sons of Japheth rush on in fury, destroying in their mad career the despot's tyrannical tool, the architect. Nimrod himself is seated on a throne; his hands are clinched, and rest heavily on his thighs; all his slaves and serfs, formerly the voluntary executors of his stern will, now despise and laugh at their master. A powerful contrast to this scene is exhibited in the attributes of the Deity surrounded by angels. A vast number of accessory incidents, as children and young females, are introduced, investing the whole representation with sweetness and grace. The artist has fully succeeded in displaying with the greatest simplicity the most perfect harmony of the groups, which, though numerous, are not overcrowded.—Dr. Ernest Foerster, after citing some observations from the ART-UNION on an original oil-painting bequeathed by Mr. Fairholme to the University of Oxford, takes occasion to speak, in the "Kunstblatt," of a small painting in the possession of Count Pallavicini, Envoy to his Sardinian Majesty at Munich, and which he declares unhesitatingly to be a work of the same artist in his youth. The picture—3 feet six inches long, 1 foot 9 inches high—exhibits an open valley, bounded by mountains; in the fenced foreground a leafy orange-tree full of fruit, together with two young trees, is discovered; before them, on the left, is the figure of a man, having the appearance of a prophet; his right hand holds a book, while the left is raised as if in the act of delivering a speech. To the left of this figure two youthful feminine figures, in long oriental robes, are seen; their heads covered with a sort of turban. To the right, at a great distance, a youth is sitting, also holding a book in his right hand, and shading his eyes with the left; he is turning towards the old man, as if in the act of closely examining him. There is much to be said in favour of the authenticity of this work, yet it still remains a mystery. The outlines of the drawing are very similar to those of Michael Angelo (to whom it is attributed) in their simplicity and breadth, but the colouring (the piece is an oil-painting) shows some deficiency in the technicals, and an unequal distribution of detail; but the whole is a masterpiece, as far as composition and freedom of execution are concerned, especially in the landscape portion of the work.—We must not omit to notice, among the publications of the Literarischen Anstalt of Cotta a splendid edition of the Old and New Testament, after Luther's translation, ornamented with woodcuts and original drawings by G. Paeger, F. Schnorr, Von Carolsfeld, E. Steinhilber, A. Straehuber, Ch. Veit, and others, in royal quarto. This publication, rejecting the precise, mannered, and frequently insignificant steel and copper engravings, is decidedly superior to almost all the scriptural publications issued in Germany. The original

drawings are excessively bold and striking; they remind us of the best frescoes. We may be sure that this work will have an extensive circulation when completed.

BERLIN.—Our Museum, erected by the King's munificence, is a noble testimony of his ardent wish to become as great a patron of the Fine Arts as his brother-in-law, the King of Bavaria. The respective localities of the Museum are magnificent and appropriate, though the situation of the building itself is not very recommendable. The cost of the colonnade connecting the main building of the new structure has been very great, yet the aspects of situation are not remedied. One of the best saloons is the Egyptian Room, intended as a depository for the Egyptian antiquities, sent from the East to the Museum by Professor Lepsius.

CARLSRUHE.—The necessity caused by the late conflagration of the public theatre, of constructing a new one, for which the situation is not yet assigned, produces much discussion as to the style of architecture of a building intended to become a model specimen of Art in Germany. For this reason it ought to be in the German or Gothic style, which expression allows a wide sphere of meaning, when referring to those particular additions or retractions which form a specific difference from the universal Gothic character in all countries where Gothic buildings are to be met with, from the Gothic-German style. The Grand Duke of Baden is desirous to have a variety of competing plans laid before him. He is reported to have specially invited M. Heideloff, of Nuremberg, who has devoted almost his whole life to the Gothic style, to furnish a plan for the above-mentioned edifice, combining all the advantages of a free egress from all the respective localities for the players and audience. If the theatre should be built in the common style—which, though gorgeous, can never be grand—the Munich theatre, which, as far as the accommodations of access and egress are considered, justly deserves to become the model for buildings of this description.

VIENNA.—Our junior artists have entered into a very interesting phasis of emulation with the Munich coryphæes of Art by the introduction of public and social private meetings for the purpose of establishing the necessary harmony and congeniality of feeling in all that concerns Art in general; they have even imitated the Munich artists in selecting a place of public resort, in which a room is to be fitted up in a truly artistical style for the accommodation of the members. We hope this "Vienna Stubenvoll" (such is the appellation given to the Munich place of meeting) will have the desired effect.

FRANKFORT-ON-THAINE.—The Staedel Institution has made some very valuable acquisitions by purchases at the sale of the collection of original drawings of the late Baron Versteek van Soelen; among which are the original sketch of the group of 'The Attorney General presenting the Decretals to Pope Gregory IX.,' by Raffaele; five very nice drawings of Montagna; some works by Vandyke and others. M. Funk, a clever artist, has exhibited an excellent landscape entitled 'Morning,' and M. Reiffenstein two admirable landscapes, 'Moonrise,' and an 'Approaching Thunderstorm.'

HAMBURG.—The old Church of St. Nicholas (one of the five parishes into which the city of Hamburg is divided) was destroyed by the great fire in 1842; and in remodelling that part of the city it became desirable to provide a new site for this church, which has been effected in a large open space not far from the Exchange, and known by the names of the Neubeurg and the Hopfenmarkt. A commission was appointed under the city authorities to raise funds for, and to direct, the rebuilding of the church; and in 1844 an advertisement was issued, inviting architects, foreign as well as native, to submit designs for the edifice. Out of a very considerable number, the selection fell on that of the English architect, Mr. George Gilbert Scott, who has also been intrusted with the direction of the works.

His design is in the German variety of the style prevailing towards the end of the thirteenth century, of which the Cathedral is the great type; and, whatever opinions may be entertained as to the contemporary style in this country, it is unquestionably the highest point of perfection attained by Gothic architecture in Germany.

The length of the building being in the first in-

stance unduly limited by the instructions, the architect was under the necessity of obtaining the required area by the use of double aisles; but the commissioners subsequently increased the length by about fifty feet, and agreed to the substitution of transepts for the outer aisles, which is a vast improvement to the proportion and general beauty of the structure.

The plan is extremely simple, consisting of a choir of about seventy-five feet long, with a semi-polygonal apse, and flanked by chapels with apsidal terminations, a transept of about one hundred and fifty feet in length, a nave and aisles, and a western tower. The extreme length from east to west being about three hundred Hamburg feet.

The tower and spire rise to the height of nearly four hundred and fifty Hamburg feet, the latter being richly perforated like that at Freiburg, and those designed for Cologne Cathedral. The tower is simple and massive below (excepting the great portal), but gradually increases in richness towards the top, where it terminates in a rich octagonal lantern below the spire. The great western portal is extremely rich, and the sacristy will contain full-length figures of our Lord and his Apostles.

The portal next in importance is that of the south transept, which is also richly decorated, and contains figures of St. Nicholas, the patron Saint; St. Anselm, the first Archbishop; and St. Boniface, the Apostle of Germany.* Over the doorway is a magnificent rose window of about thirty feet diameter. The structure is already rising above the foundation.

FRANCE.—PARIS.—Four statues have been placed at the corners of the Carrousel Bridge, representing 'Paris,' 'The Seine,' 'Industry,' and 'The Fine Arts.' They are executed by Petitot, and have a fine effect.—M. Moreau has just finished the sculpture of a marble door ordered by Charles X. for the Cathedral of Rheims, which is very beautiful; it is executed in the Gothic style.—Pope Pius IX. has just formed a committee of artists to paint a complete series of portraits of the Popes, after various documents, medals, coins, &c.; they will also be executed in mosaic, and placed in the Museum of the Vatican. A former collection was destroyed by fire.—The statue of Bessieres, Duke of Istria, is now fixed on the Place of Pressac. He was one of the best men of the Empire; Napoleon said of him, "Il vecut comme Bayard, il mourut comme Turenne."

—M. Granet has left Paris for Rome, it is said in disgust at the conduct of the jury, which he in vain tried to mitigate. The place of Conservateur des Tableaux will be filled by M. Alaux on his return from Rome; in the interim M. Couder will perform the duties of the office.—M. Lesueur, architect, has received the decoration of the Legion of Honour.—The town of Amiens has decided that their usual Exhibition shall not take place this year; it is to be replaced by one of borrowed paintings at a low-price admittance, the proceeds to be applied to the benefit of the poor of the town.—Coutances has just placed in one of her public squares a bronze statue of the Duke de Plaisance.—The Governor of Algeria has decided to erect a monument to the memory of the men who had fallen in the various actions in that country. It will consist of a pyramid, on which the names of the officers and soldiers will be engraved.

THE EXHIBITION AT THE LOUVRE closed on the 17th of May. We have not yet heard what selections—or if any—were made by the Government; but it is probable that the fine picture of Couture will adorn the walls of the Luxembourg. The private sales we understand to have been considerable: some of the best works were bought by the Society "Des Amis des Arts"—a Society somewhat similar to the Art-Union of London.

* The architectural room in the present Exhibition at the Royal Academy contains two large and well-executed views of this magnificent specimen of ecclesiastical architecture—one exterior, the other interior. The transept referred to by our correspondent forms a leading feature in the exterior view, which is taken from the south-west. The edifice, if completed according to the design, will be a lasting monument to the taste and skill of our school of architecture. Mr. Scott has already shown his fitness for the undertaking confided to him, by the erection of some of the finest churches in the neighbourhood of the Metropolis and elsewhere.

THE ART-UNION OF LONDON.

THE annual meeting—for the allotment of Prizes—was held at Drury Lane Theatre on Tuesday, the 27th of April: too late for notice in our Journal for May; and, as it has been fully reported in the newspapers, we shall not devote to the subject any considerable space. The Report—read by George Godwin, Esq., F.R.S., the Honorary Secretary—was highly satisfactory, as regards the future as well as the past. It bore reference chiefly to the new aspect of affairs consequent upon the Charter—a theme for very earnest congratulation—the importance of which cannot, we think, fail to be obvious to all artists and lovers of Art; although no step whatever has been taken by them to record their sense of its value, and the exertions of those by whom it has been achieved. While the issue was uncertain, meetings were held and “manifestations” were abundant; since the object has been accomplished, nothing of the kind has occurred. How the artists as a body—those more especially who have been directly and largely aided by the Institution—can account for this fact, we are at a loss to guess: “gratitude” is surely not always “a lively sense of benefits to come.” The subject is a painful one: and we have no desire to dwell upon it.

The subscriptions for the past year amounted—notwithstanding a season of unexampled and lamentable scarcity in parts of the kingdom, and much financial embarrassment—to the sum of £17,571.

There are now 306 Provincial Secretaries, besides those in various parts of the world—our colonies and eastern possessions. The volume “L’Allegro and Il Penseroso”—illustrated by wood-engravings—is announced as in progress; the statue of “Innocence,” by J. H. Foley, is in course of reproduction in statuary-porcelain, by Messrs. Copeland and Garrett; a statue of “Iris Ascending,” by Mr. Kirk, in bronze, and a figure of “Thalia,” in cast iron, from the famous foundry at Coalbrookdale, are also progressing: these statues were allotted among the prizes.

A most important step was announced—The reserved fund now amounts to the sum of £2195. 16s. 4d. With the view of increasing this fund more rapidly, for the purpose of obtaining a Gallery, and assisting in carrying out efficiently the great objects of the Society, it is proposed that a reserve of 25 per cent. of the amount of each annual subscription (or 25. in the pound) shall be made. We are quite sure that no subscriber will object to so admirable a plan—a plan pregnant with results most important and beneficial.

The cost of obtaining the Charter was £497. 17s. The following is the account of the mode in which the sums subscribed during the past year have been expended:—

Expenses as per general account	£2491	1	7
25 per cent. carried to the reserved fund	446	15	6
Sums allotted for statuettes in bronze, porcelain, cast iron, and plaster; also medals and lithographs	1090	0	0
Estimated amount for engravings, paper, &c., of prints	1813	3	11
Ditto, ditto, outlines	1300	0	0
Set apart for expenditure of prizeholders	10,730	0	0
	£17,571	0	0

The £10,730 was applied to the purchase of works of Art, as follows:—

30 works at £10	£300
48 “ “ 15 “ “ “ “	720
36 “ “ 20 “ “ “ “	720
36 “ “ 25 “ “ “ “	900
28 “ “ 30 “ “ “ “	840
28 “ “ 40 “ “ “ “	1120
20 “ “ 50 “ “ “ “	1000
15 “ “ 60 “ “ “ “	900
12 “ “ 70 “ “ “ “	840
12 “ “ 80 “ “ “ “	960
6 “ “ 100 “ “ “ “	600
5 “ “ 150 “ “ “ “	750
3 “ “ 200 “ “ “ “	600
3 “ “ 300 “ “ “ “	900
	£10,730

* The statuary-porcelain of Messrs. Copeland and Garrett has been very considerably improved since our last report of it; and it is now as near perfection as such material can be. Nothing so beautiful has been produced in any country: we submitted a specimen of it to the authorities at Sévres, a few weeks ago; and by them it is considered superior to any produced in France. We brought from Paris a specimen of the modern Sévres for Messrs. Copeland and Garrett, to enable them to make comparisons and test its quality. If, therefore, the statue of “Narcissus” gave satisfaction (which it assuredly did) to the Committee and subscribers of the Art-Union, that which they now are at work upon, after Foley’s statue of “Innocence,” will be still more so: in fact it will be, we believe, of such a nature as to give to the manufacture the character of an Art; for we shall be disappointed if the examples now in progress be a whit inferior to marble, in character, in substance, or in durability. A wide field will thus be opened for enterprise and commerce; inasmuch as busts can be reduced to miniature size, multiplied and produced at a comparatively small cost; and copies of the finest antique statues may be obtained with facility. Besides these statuettes of “Innocence,” Messrs. Copeland and Garrett are executing statuettes, after a statue by Kirk, for the Royal Irish Art-Union.

We regret we cannot find room for the very eloquent passages which close the Report; but that Report will no doubt, ere long, be in the hands of all the subscribers. To one passage, however, we direct the especial attention of our readers:—

“The desire felt by the Council to have such a selection made by the prizeholders as may confer credit on the Association, and aid in properly carrying out its real purpose, has been constantly expressed by them. Now, however, and always, they would repeat it: urging prizeholders to consider the Art-Union an instrument for the encouragement and diffusion of Art, and not a company for securing personal advantages to the subscribers. The Council invite them most seriously to consider well before making their selection, and, in the event of a want of acquaintance with Art, to seek the assistance of qualified friends.”

The following works of Art have been, up to the 25th of May, selected by the prizeholders from the several Metropolitan Exhibitions:—

399 0—Our Saviour subject to his Parents at Nazareth, J. B. Herbert, R.A.	
399 0—The Vale of Clwyd, J. W. Allen, S.B.A.	
210 0—The Inventor of the Stocking-loom, A. Elmore, A.R.A.	
168 0—The Deserter’s Home, R. Redgrave, A.R.A.	
150 0—Harvest Home in the Good Old Times, H. M. Anthony, S.B.A.	
150 0—Peter Dunsyng Christ, R.A., J. H. Wheelwright.	
100 0—View from a Deserted Rock Quarry, near Symond’s Yat, on the Wye, J. Tennant, B.I.	
200 0—Refreshing the Weary, R.A., R. Hannah.	
70 0—Clearing Fallen Timber in the Wood of Buckhurst, a Seat of the Earl De La Warr, H. Jutsum, B.I.	
70 0—The Hungarian Gipsy, J. Zeitter, S.B.A.	
120 0—Scenery of the Wye, J. Tennant, S.B.A.	
105 0—A Summer’s Evening in North Wales, H. J. Boddington, S.B.A.	
100 0—Smugglers’ Retreat, J. Tennant, S.B.A.	
80 0—At Finale, on the Corniche, C. R. Stanley, B. I.	
84 0—A Welsh Mill, H. J. Boddington, S.B.A.	
165 0—Charity, R.A., T. Brooks.	
73 10—A Scene in the Dolwyddelan Valley, E. Hassell, S.B.A.	
70 0—On the Gulf of Spezia, R.A., G. E. Hering.	
105 0—The Wayside—Evening, W. Shayer, S.B.A.	
65 5—Tired Travellers, W. Shayer, S.B.A.	
70 0—Souvenirs d’Italie, H. Fradelle, B.I.	
31 10—Sir Walter Raleigh, J. D. Marshall, B.I.	
70 0—A Dutch Passage-boat crossing a River, A. Montague, S.B.A.	
80 0—Toilet Musings, R.A., S. A. Hart.	
73 10—The Necker—Heidelberg, T. M. Richardson, S.W.C.	
60 0—Salmon-trap—North Wales, J. Wilson, jun., B.I.	
60 0—Shades of Evening, R.A., H. J. Townsend.	
60 0—Horne Bay, J. Holland, S.B.A.	
60 0—A Gipsy Haunt, R.A., S. N. Percy.	
60 0—Hop Picking, H. Stewart, S.B.A.	
60 0—An English Pastoral, J. Wilson, jun., S.B.A.	
63 0—Distant View of Purfleet, J. Tennant, S.B.A.	
60 0—Morning, J. W. Allen, S.B.A.	
59 10—The Slave Dealer, R.A., A. Cooper.	
52 10—Scene and Effect from Memory, J. Tennant, S.B.A.	
50 0—Beagles, R.A., C. Josi.	
63 0—Coast of Calabria, from Salerno, R.A., E. W. Cooke.	
47 5—A Pastoral, A. J. Woolmer, S.B.A.	
50 0—The Ferry-boat—Scene on the Thames, E. Childs, S.B.A.	
65 0—Harvest Time, W. Shayer, S.B.A.	
50 0—On the Margin of Fair Zurich’s Waters, J. B. Pyne, B.I.	
47 5—Prosperity, O. Oakley, S.W.C.	
50 0—View from Stoney Cross, New Forest, W. Shayer, S.B.A.	
49 0—The Mill Ford, A. Montague, S.B.A.	
50 0—On the Cad, Brickleigh Vale, Devon, R.A., W. Williams.	
68 5—Goatfell Glen, Rosale, Isle of Arran, T. M. Richardson, S.W.C.	
40 0—Autumn—the Shepherd’s Repose, R.A., A. W. Williams.	
36 15—Interior of a Cow-house, W. Shayer, S.B.A.	
40 0—A Lane Scene near Reigate, Surrey, J. Wilson, jun., S.B.A.	
100 0—The Miller’s Boat, R.A., F. R. Lee.	
52 10—Rock Scene near Symond’s Yat, Monmouthshire, J. Tennant, S.B.A.	
60 0—On the Conway River, R.A., H. J. Boddington.	
60 0—Returning from Church, J. Zeitter, S.B.A.	
42 0—Travellers in a Snow Storm, J. Zeitter, S.B.A.	
52 10—A Study of Mirth, J. Durham, B.I.	
30 0—Village of Argles, R.A., W. Oliver.	
40 0—The Keeper’s Warning, R.A., H. J. Boddington.	
49 0—A Rocky Lane Scene in Wales, H. J. Boddington, S.B.A.	
40 0—Scene from Windermere, A. Penley, N.W.C.	
40 0—The Needles, Isle of Wight, R.A., J. W. Carmichael.	
40 0—On the Thames, at Woolwich, R.A., J. W. Carmichael.	
39 0—The Fodder, A. Montague, S.B.A.	
31 10—A Cottage Girl, with Cattle, W. Shayer, S.B.A.	
31 10—A Mountain Stream, R.A., A. West.	
29 0—Esmul, H. H. Corbould, N.W.C.	

£ 2.	
30 0—Hadden Hall, W. C. Smith, S.W.C.	
42 0—The Water-Carriers at Presburg, J. Zeitter, S.B.A.	
20 0—Passing Storm on the Thames, R.A., A. W. Williams.	
36 15—Scene on Seven Oaks Common after a Storm, H. J. Boddington, S.B.A.	
30 0—Hoar Frost, J. Pettitt, B.I.	
30 0—Hoar Frost, R.A., E. Williams, com.	
36 15—Pedlars, W. Shayer, S.B.A.	
30 0—Mother Watch conducting Captain Arton and Joe Royal into the Cave, T. Clater, S.B.A.	
30 0—Shakspeare, R.A., H. P. Bone.	
35 0—Returning from the Beach, W. Shayer, S.B.A.	
31 10—Cricceath Castle, North Wales, C. Bentley, S.W.C.	
25 0—The Pleasance, H. Jutsum, B.I.	
26 5—Distant View of Erith and Hardly Park, Kent, J. Tennant, S.B.A.	
26 5—Melrose Abbey, from the Banks of the Tweed, W. Callow, S.W.C.	
25 0—Burning Raft descending the Rhine, J. B. Pyne, S.B.A.	
25 0—The Gloves, R.A., C. Dukes.	
26 5—Richmond, from Twickenham Park, R.A., O. Hilditch.	
30 0—The Town and Harbour of Boulogne, R.A., W. A. Brunning.	
30 0—A Lane in Kent, R.A., S. H. Percy.	
31 0—The Homestead, R. Brandard, B.I.	
25 0—Abbeville, with Part of the Cathedral, H. Gritten, B.I.	
31 0—The Pet Rabbits, R.A., R. Sayers.	
31 10—Ben Nevis, Copley Fielding, S.W.C.	
36 15—A Pastoral, A. J. Woolmer, B.I.	
49 0—Windsor Forest, R.A., E. J. Cobbett.	
36 15—The First Venture, W. Shayer, S.B.A.	
30 0—Milking, J. Wilson, jun., S.B.A.	
26 5—Water-mill near the Moor, Devonshire, H. J. Boddington, S.B.A.	
20 0—Cattle on the Margin of a Lake, J. Dearman, B.I.	
21 0—On the Wharf, near Killybeg, Yorkshire, George Frapp, S.W.C.	
21 0—The Village Green, H. Jutsum, N.W.C.	
30 0—Returning from Evening Prayers, R.A., G. A. Williams.	
20 0—Moely Shabod, from the Holyhead Road, E. Hassell, S.B.A.	
20 0—Cattle fording a River, J. Wilson, jun., S.B.A.	
27 10—Dieppe, Coast of Normandy, T. L. Howthorn, S.B.A.	
21 0—The Ballad, H. J. Pidding, S.B.A.	
20 0—Selling Fish, J. Stewart, S.B.A.	
20 0—A Welsh Study, R.A., T. Earle.	
20 0—Stalking Red Deer, J. Giles, B.I.	
20 0—West Lynn, Lynmouth, North Devon, R.A., W. Havell.	
26 5—The Avenue, G. Dodgson, N.W.C.	
15 0—The Cottage Porch, E. Childs, S.B.A.	
15 15—Running before it, T. S. Robins, N.W.C.	
31 10—The Farm Yard, H. Desvignes, S.B.A.	
15 15—At Havre de Grace, A. Lancaster, S.B.A.	
26 5—The Hermit’s Cave, J. Tennant, S.B.A.	
15 15—The High Alps, J. Whitehead, S.W.C.	
15 0—A Country Church, R.A., T. J. Ballton.	
15 0—Auld Robin Gray, A. Montague, S.B.A.	
15 15—Bulth, Breconshire, H. Gastineau, S.W.C.	
15 15—Elizabeth Castle, Surrey, C. Bentley, S.W.C.	
15 15—View in Saxony, R.A., J. St. George.	
15 15—A Munster Girl, A. Frapp, S.W.C.	
12 12—Dolbadern Tower, Llanberis, T. Lindsay, N.W.C.	
10 10—Fruit, S. Uvedale, B.I.	
9 9—North View of Arundel Castle, Copley Fielding, S.W.C.	
15 15—Cornfield, near the Pass of Llanberis, North Wales, Bentley, S.W.C.	
15 15—The Hours bringing the Horses to Apollo, R.A., T. Engel.	
10 0—St. Anxoso, near Loriel, R.A., G. E. Hering.	
15 15—A Rustic Bridge, J. M. Youngman, N.W.C.	
300 0—The Christian Church, &c., at Rome, R.A., F. H. Pickersgill.	
60 0—The Cottage under the Hill, F. Lee, B.I.	
65 0—Scene near Appledore, North Devon, W. Shayer, S.B.A.	
30 0—A Woodland Scene, R.A., H. Jutsum.	
25 0—Gleaners Returning, H. Mapleton, N.W.C.	
25 0—A Scene on the Northumberland Coast, J. H. Mole, N.W.C.	
28 7—Borrowdale, from the Bowder Stairs, H. C. Pidgeon, N.W.C.	
31 10—Morning in the Vale of Neath, R.A., A. Vickers.	
26 5—A Fish Girl, R.A., C. Steedman.	
20 0—The Sick Child, R.A., C. Compton.	
20 0—Stolenfels, on the Rhine, W. Fowler, S.B.A.	
20 0—Montargy, Valley of the Rhone, H. H. H. Horsley, B.I.	
10 10—Evening, T. M. Youngman, N.W.C.	
10 10—My Nannie, O! T. Brooks, S.B.A.	
10 0—Inside of the Keep of Richmond Castle, R.A., W. Fowler.	
40 0—Fruit, G. G. Bullock, B.I.	
57 15—Landscape, with Figures and Cattle crossing a River, F. R. Lee, B.I.	
47 10—Travellers resting, W. Shayer, B.I.	

There are yet several prize-pictures to be selected; we earnestly hope, with the Committee, that such selections will be made with judgment and discretion.

THE ROYAL FAMILY.

BY M. WINTERHALTER.

A "FAMILY PICTURE" of her Most Gracious Majesty, his Royal Highness Prince Albert, and their five children, has been exhibited during the month at St. James's Palace, by tickets issued from the office of the Lord Chamberlain, to be obtained at Messrs. Colnaghi's and other places appointed.

That the painting is one of high merit, there can be no question; that in some respects, perhaps, there are few living artists who can surpass it, we do not doubt; but, as a whole, it is not satisfactory—certainly not such as to discourage British artists, at least a dozen of whom we could name capable of painting a better. It is, therefore, to be regretted that an artist of France should have been selected to produce a work of the highest value and deepest importance to every subject of her Majesty. A portrait of the Queen is valuable to every person of the millions over whom she rules; only less so is that of the Prince Consort, who has managed—by that skill natural to a finely-toned mind and a most generous nature—to obtain the affections of the people of every grade to an extent that might have appeared impossible previous to the tie that so closely connects him with them. How much greater, therefore, must be the interest that will be taken in a picture in which both are introduced, together with their five children—children as finely formed and beautiful as ever were born, of any rank, in any country; children to whom the Nation looks with that devoted love which is the best and safest associate of loyalty—the hopes of a future pregnant with great events.

We say, advisedly, that the picture in question is by no means so entirely good as to suffer us to lose our nationality in contemplating it. Art is republican: it should be in the widest sense Catholic; and, if British Art were in the nineteenth as it was in the sixteenth and seventeenth centuries, we should rejoice to welcome among us a high teacher—such as Vandyke, Lely, and Kneller, or even lesser stars—to perpetuate the memories we could not ourselves worthily preserve on canvas. But, assuredly, Winterhalter is not the successor of the mighty masters we have named: his genius is not such as to mark an epoch; his examples are not of a class to create—not even to advance—a school; and the hereafter will make no reference to his productions as Teachers.

Neither in history, *genre*, nor in portraiture, is the rank of this artist other than second-rate in France; and we cannot accord to him a loftier position in England. We have many painters compared with whom he is a tyro; we have seen in Paris some of his best works; but, perhaps, his most successful performance is that in the gallery of the Duke of Sutherland, from the "Decameron;" and we may be quite sure that his portraits of the Queen of England and the Prince Consort are his best: for happier subjects—even apart from their royal state—no artist could obtain; in the very bloom of youth; with countenances highly expressive; features remarkably fine; with intellectual character of the most emphatically noble order—we repeat, setting all considerations of their positions aside, they are precisely subjects such as the portrait-painter would most earnestly covet. M. Winterhalter has had all "means and appliances" to aid him; located at the Palace—with daily opportunities of study, and time at his entire control—we may be quite sure that in this picture, in those presented by her Majesty to Sir Robert Peel, and those of which two brilliant engravings—by the most accomplished engravers of France—are about to be produced, the artist has done his best; they are unquestionably his *chef-d'œuvre*; and by them he may reasonably expect—and would no doubt desire—to be judged. What are they? Those at Sir Robert Peel's dwindled into insignificance, seen in the same mansion with those of Reynolds and Lawrence; those which Mr. Moon exhibited, with carefully studied artificial lights, satisfied no connoisseur; if that of the Queen was not unexceptionable, that of the Prince was a failure. In the large work now under consideration, although it has many beauties, it is certainly deficient in those qualities which constitute High Art. The Prince, in actual life, is the very model of a gentleman: easy, yet dignified; sufficiently conscious of his high state, yet peculiarly condescending and graceful. We

protest against this portrait of him as a libel: it does him no sort of justice; it gives him an air—a thinness of constitution and character—at direct variance with his handsome person and manly carriage; while the Queen is scarcely less worthily portrayed. The artist seems to have pictured her as *thinking*, where there is no motive for thought; as in a serious—if not a discontented—mood in the very centre of the domestic circle: the picture of M. Winterhalter is, in truth, the very opposite of that conveyed by the poet:—

"Oh! happy they, the happiest of their kind,
Whom gentler stars unite."

The group of children is, indeed, the redeeming part of the work; but this is by far its least important portion, and much the most easy of execution.

We repeat we have enjoyed opportunities of seeing many of the works of this artist—even many of his portraits, but assuredly we have never seen nor heard of any similar composition in which he has equalled this picture of the Royal Family of England; it is, we believe, the best portrait composition which he has ever achieved. The attire worn by her Majesty and his Royal Highness is plain evening dress—the latter is the nearer figure, the Queen being seated beyond, and presenting the full face, while the Prince is seen in profile. Standing by the Queen is the Prince of Wales in a suit of red velvet, while on the left of Prince Albert is a group of the Princess Royal and the younger members of the family. The upper field of the composition is an open sky. In the head of the Queen, as a whole, there is a resemblance; but it is by no means of that elevated character which signalizes the features of her Majesty. Every individual of the Royal Family of our time is, and has been, distinguished by a dignity and a presence rarely seen in others; and this is a characteristic eminently possessed by the Queen; but we humbly submit that this is not realized in this portrait—nor are the features accurately coloured. The expression is infelicitous, being that of disquiet. The head of his Royal Highness is given in profile, and the mere resemblance is striking; but there does not appear to be the quantity of hair usually worn by the Prince. The most beautiful passage of the composition is that constituted of the three junior members of the family; this is highly successful, and is in itself a picture. The whole of the accessories and draperies are painted with great skill; but in the flesh tints we recognise the same defects that we have ever complained of in the works of Winterhalter—a waxy texture—want of lifelike freshness. Besides the large picture, there is a small full-length of the Prince of Wales in a sailor's dress: the features are strikingly like those of Prince Albert, but a comparison with those of the Prince of Wales in the large picture exhibits no recognisable resemblance between the two heads. If Winterhalter were a painter from whom our school could learn, we should rejoice to see him occupy the distinction of court-painter; but, finding in the picture defects much to be deprecated, it were a matter of deep concern that portraits of this class—national works—should in anywise fail of fidelity of representation. It is true that we have heretofore had foreigners as court-painters, but only when there was no native artist qualified for the distinction. From and before the time of Henry VIII., foreign artists were necessarily employed, because all Art was then foreign, and a succession of foreign artists followed until a late period. Among these are some of the greatest names of their times. Our own school, next to the portraits of Titian, Velasquez, and Vandyke, has produced the greatest names in this department of Art; and the elements of that excellence yet exist, inasmuch as, we trust, to supersede the necessity of having recourse to any school to fill such an appointment, save our own.

The result of this experiment is to be deplored, inasmuch as the issue is of consequence not only in reference to Art, but as concerns the worthiest record of the Royal Family at the very period of life when it is most deeply interesting—the more especially as the work is to be multiplied by the engraver; and, therefore, the more necessary that it reach as near as possible to perfection. The critic is called upon to exercise his craft the more unflinchingly, inasmuch as the publisher of the print, in parading his purpose of publication, has departed from that good taste which ought, on this occasion at least, to have been para-

mount. The permission to exhibit the picture at St. James's Palace was no doubt a gracious boon accorded by her Majesty for the gratification of her subjects; but the placing a table at the door of egress, above which is a drawing to which a young man—a clerk of the publisher's—points the attention of each visitor as he passes forth, at the same time opening a book for subscriptions, and repeating words, painted in large letters on a gilt board, setting forth that her Majesty designs to give a lithographic print—"a private plate"—to every subscriber for the engraving—savours so much of the well-known seductive ways of the worthy Alderman who is to reap the harvest, at publishing time, hereafter, that we feel assured her Majesty is little cognizant of the use that has been made of her name and influence.

We offer these remarks reluctantly. There are occasions—and this is one of them—when the duty of a critic is most irksome; but it is only through channels such as this that Truth can make its way to high places. While we express a strong opinion—an opinion in which we are by no means singular—that the picture is not worth the "fuss" that has been made about it, we enter our protest against the course that has been taken to bias judgment, to forestall criticism, and, as it were, to compel belief in the high merit and interest of a picture which the Nation may accept as A GREAT NATIONAL WORK.

MUSEUM OF ECONOMIC GEOLOGY.

BY W. COOKE TAYLOR, LL.D.

We trust that the speedy completion of the building in Piccadilly, designed to receive this Museum, will direct public attention to one of the most useful Institutions which has been established in England since the commencement of the century. Its primary object, as its name denotes, is to exhibit the nature of those mineral resources, whether metals or earths, which contribute so largely to the industrial prosperity of the country, and to show the changes they undergo in the several stages of manufacturing process—from the raw material, rude and rough as drawn from the mine, to the most finished article. As might have been expected in any Institution over which Sir Henry de la Beche presides, attention is paid to the cultivation of taste, as well as the illustration of material and manufacture. The iron castings, the tessellated pavements, and the specimens of porcelain and glass, are beautiful works of Art; and arrangements are in progress to collect and arrange a series of specimens illustrating the progress of the Pottery Art in England, from the first rude butter-pots to the finest porcelain. Mr. Enoch Wood's collection, which we have more than once noticed, has been purchased for this Museum.

On the ground floor is the series of architectural materials, in which we find included the specimens of stone collected by the commission to select the best material for the new Houses of Parliament; each stone is labelled with the name of the place where it is found, and of the most remarkable edifice in the construction of which it has been used: so that any one who wishes to obtain any information respecting its durability may do so without difficulty. Next to these come British marbles and granites, for the most part in the form of slabs designed to be inserted as panels in the walls of new buildings. Among these are some exquisite specimens of Irish serpentine, from the county of Galway, which could not be surpassed in lustre and beauty. The tessellated slabs designed to illustrate the varieties of marble in Derbyshire are fully equal to any that have been produced by the best Florentine artists.

The finer works in metal illustrate all the varieties of compound metal which have ever been applied to the purposes of Art—from the Greek compounds, more precious than gold itself, down to the most worthless alloys. In these, taste, science, and history are equally illustrated, and the proportions of each metal are stated with scrupulous care on the labels affixed. The electrotypes are very numerous and varied; there is, probably, no Museum in the world possessing so fine a series of botanical and horticultural specimens, electro-coated with silver or copper. Among the castings are to be found some of the best produced at Coal-

brookdale, a noble vase from Scotland, and a Venus, recently produced by Mr. Moore, in which the roundness and softness of the forms, and the vitality of the features, are almost startling.

The historic series of enamels is exceedingly interesting, and even to the unlearned will convey a better notion of the progress of the art than could be obtained from volumes of description. There is one, a modern French production, which we believe surpasses any that has been produced either in ancient or in modern times. The vitreous series, though far from complete, is very instructive. Specimens have been collected, of various ages and countries, to illustrate the different proportions of materials used in the composition of glass, and the effect of such variations on the lustre and texture; the various processes that have been employed to improve the decorative powers of glass; the metals, &c., used to colour glass; cutting and engraving of glass; imperfections in manufacture, from unanticipated causes, and improvements effected by accident. This collection is not yet complete; it is designed to attach explanatory labels to the different articles, giving the fullest information, so as to render them at once most instructive to the learner and most amusing to the casual visitor.

In the collection of the Potteries we noticed three specimens of medieval Majolica, manufactured in Italy for the Dukes of Austria. They amply confirm what we stated in our article on Sévres, that the Medici employed the best artists of the time to paint on the earthenware which they patronized. The English modern productions are few; indeed the space at Craig's-court is so limited that it would be impossible, under present circumstances, to make use of a larger collection. It is intended in the new building to ticket each specimen with a chemical analysis of its paste, its glaze, and the metallic oxides used in its decoration.

To the interesting series of mineral ore is superadded a very complete series of specimens used in mining operations, of which those of Cornwall, Mexico, and Saxony most merit attention. In the manufactured metals we have to notice, in addition to the iron castings, a fine shirt of mail, having every separate ring riveted; a splendid monumental brass, from Flanders; and a few specimens of elaborate chasing.

In this brief sketch we can only glance at the model-room; but we must not omit to notice the models and sections of some of our most important mineral districts, and the ingenious contrivances to illustrate their stratification and the causes by which the continuity of mineral beds is interrupted. To a young geologist, nothing can be more interesting than the processes by which the formation of faults, fissures, and intercalated mineral veins is explained.

Among the mechanical models there is one of so much colonial importance that we must direct particular attention to it: the model, prepared under the direction of Sir Henry De La Beche, is intended to point out the most simple forms of machinery which can be applied to the working of mines, and such as are not likely, either in material or workmanship, to make larger demands on expenditure and ingenuity than are likely to be answered by the limited resources of a colony. In fact, any one about to settle in Western Australia, from a mere inspection of this model, would be in a position to avail himself of any mine which it might be his fortune to discover, without the aid of any mechanist superior to a common joiner.

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IN accordance with our promise we have visited the New Royal Italian Opera at Covent Garden. The remarks hitherto made on the aspect of the interior have been very diffuse and laudatory; but without any reference to the artistic quality of the details. As a whole, it has a very showy and even gorgeous effect, produced by the profusion of gilding, gay colours, and silk curtains: quite sufficient, on a first view, to dazzle ordinary spectators out of their faculty of investigation. The ornamentation of the various tiers of boxes seems to have been conceived without unity of thought, and is no more than the assemblage of a number of unconnected objects, not altogether remarkable for novelty. It would be unfair to condemn this part until the caryatides are placed—as supports to the various circles of boxes; and the singular rapidity with which the works of the interior were constructed may not have afforded time sufficient to study the design and execute the necessary moulds for their manufacture. The ceiling redeems by its beauty this apparent deficiency, and is the great ornament of this new "*Salle d'Apollon*." The names of Messrs. Ferri and Verardi have been announced as the decorative artists employed; but we believe their labours were confined to the border or framework of the ceiling, with the panels and spandrels of the proscenium. The groups of figures introduced in the divisions of the ceiling were painted in Paris by the same Mons. Zarra who was engaged some years ago at the old Italian Opera in the Haymarket. The whole of this portion is good, and both pains and study have been employed in producing a very satisfactory result. We remark that the intermingling of small objects in relief, and highly gilt, do not harmonize well with similar ornaments gilt on a flat surface, and having painted shadows; consequently, in many parts of the house, those in relief have an obtrusive character.

The drop scene in every theatre holds an important place in the interior representations—being so frequently offered to view, and always, when a relaxation of the performance takes place on the stage—leaving the spectator with ample opportunity to enjoy its beauties, or to criticise its defects. The new drop scene, or curtain, is an excellent design, with the exception of some small portion of the details. It was painted entirely by M. Zarra, in Paris, with the assistance of his son, and sent over here completed. The greater mass of colour on its surface is bright crimson, which, added to the multitude of crimson cushions and curtains employed as the upholstery of one hundred and fifty boxes, produces an overpowering redness antithetical to any agreeable repose of the eye. The primary colours are lavishly engaged in the composition; the red curtain is looped up on each side, presenting, through the opening, a lofty screen, to which a pale white drapery is suspended. In the angular space above this screen, which is formed by the looping back of the principal curtain, a mass of azure blue sky appears, and has a very happy influence on the surrounding hot colours. The white drapery on the screen is damasked with gold, and faintly tamboured with coloured allegorical female figures of the presiding deities of the lyric drama; the intention of Mons. Zarra being the enrichment of the screen with a display of the renowned tapestry of the Gobelins. This portion is most successfully and artistically executed, and is gracefully crowned by genii, with analogous symbols, highly gilt. Indeed, throughout every part there is a profusion of gilding, without confusion of details. The crimson curtain, which is drawn aside, is damasked with ornament, and a border of elaborate composition is added to enrich the drapery. The prevalent *flavour* of the Parisian decorators for the Moorish or Saracenic style is evident in the intricate combination of forms which are employed in this superb border. It is a study of a peculiar style worthy the deep consideration of our ornamentists in the Arts, or our manufacturers; and here it is we receive conviction how the scenery of the French stage exercises so extensive an influence in forming a good taste among the artisans of the Parisian Metropolis.

The performance given on the night of our visit was "*Lucia di Lammermoor*," with the ballet of "*La Reine des Fées*;" and with great regret we are bound to say that the scenery was out of harmony with the exquisite execution of both opera and ballet. With a disposition to make every allow-

ance for the haste of combining so vast an establishment, it cannot but be a matter of humiliation, while listening to the pure and brilliant intonation of Persiani and Salvi, accompanied by an orchestra conducted with the highest perfection of musical science, or when delighted with the graceful movements of Dumilâtre and Petipa, to reflect that, while the natives of France and Italy displayed the refinement of their science and art, the portion that fell to the lot of Englishmen was destitute of even ordinary merit.

It is not the paucity of talent which is the cause; we have abundance of the most beautiful examples daily offered to our admiration of interiors by Joseph Nash, L. Haghe, and many others, which, if employed for stage scenes, would gratify the eye, besides being replete with instruction. The want is that of a master-mind to direct the working hand; if that were obtained, the sister Arts would complete a performance worthy of Italian, French, and English skill and science in harmonious combinations—equally honourable to all.

THE BAPTISM PICTURE:

THE £1000 PRIZE.

THE proceedings, thus far, connected with this melancholy affair must be reported with extreme reluctance—inasmuch as they are not only greatly to the discredit of the majority of the competing artists, but, in a measure, to the profession.

It will be recollected that the gentlemen who offered the prize arranged that the artists who contributed should first select ten pictures out of the number sent in; these ten they should afterwards reduce to five; and from these five the givers of the prize should select one, to the painter of which the prize should be awarded. Inasmuch as there were but eleven paintings, the ten were easily selected. The work of Mr. Ap-Hugh was rejected; Mr. Ap-Hugh was consequently not entitled to vote; but when the reduction to five took place, transactions most disgraceful followed. The choice was to be determined by "elimination"; in this case a farce of the most revolting character.

Anonymous letters had been sent pretty freely to the prize-givers—which letters they had no great difficulty in tracing to the principal actors in the said farce; and when the appointed day for the "elimination" arrived, it was notorious that a cabal existed for the purpose of defeating the design of the prize-givers—compelling them to choose not from the five best, but from the five worst; and so rendering them, in exchange for their thousand pounds, a vile daub not worth as many pence.

It was generally believed by the competing artists that the prize would have been awarded to Mr. Fisk; the public opinion was certainly with him; and so it was understood were the opinions of Messrs. Bell and Roe, and their friends and advisers. The cabal to which we refer resolved that he should not have it; and as next to Mr. Fisk, in chance, came Mr. Wood, and next to him Mr. Howard, part of the plan was to eject these gentlemen also—so as to compel the prize-givers to give the money to one of the daubers.

We have neither space nor inclination to expose the whole of the proceedings connected with this iniquitous affair. The result is this—that the cabal succeeded in keeping Mr. Fisk's name out of the list of five; and very nearly succeeded in doing as much for Messrs. Wood and Howard. The following is a list of the voters, and the manner in which these votes were recorded by "elimination!"—

Mr. Howard gave his votes to himself, Sebbers, Fisk, Scott, and Wood.

Mr. Wood, to himself, Howard, Fisk, Scott, and Ziegler.

Mr. Fisk, to himself, Howard, Wood, Sebbers, and Aglio.

Mr. Scott, to himself, Howard, Fisk, Wood, and Ziegler.

Mr. Hutchins, to himself, Howard, Sebbers, Wood, and Ziegler.

Mr. Robertson, to himself, Howard, Sebbers, Scott, and Ziegler.

Mr. Sebbers, to himself, Robertson, Scott, Ziegler, and Aglio.

Mr. Ziegler, Mr. Browning and Mr. Aglio left the room without voting, the true reason being that they could not coerce the prize-givers into permitting

Mr. Hutchins to re-vote: that person having sent in his vote—as he afterwards discovered—a little too soon, before the plot was matured; and, having voted for Mr. Wood and Mr. Howard, he defeated the plot which might have been “as good a plot as ever was laid” if either he had not been so hasty, or had been able to recal his vote. One of the three “gentlemen” who quitted the room without voting declared, if he did vote, he should do so “not according to his conscience, but to suit his own purposes.” If Mr. Hutchins had re-voted, no doubt these three would have voted also—and as little doubt is there that they would have voted as Mr. Sebbens did vote, in which case Mr. Wood would have been rejected, as was Mr. Fisk, and so also Mr. Howard might have been.*

It is impossible to use a term too harsh in commenting upon this transaction: it is infamous! Here are five miserable daubers whose names have never before been heard of, and never will be again, defeating a plan which, whether wise or not, was well intended and honourably conducted; effectually preventing any future experiment of the kind, under more judicious arrangements, and casting a slur upon the profession of which they are nominally members.

They have succeeded, at least, in robbing Mr. Fisk of his fair chance; if not the best—which we in common with most others consider it—there can be no question of its being one of the five best; while it is equally certain that the picture by Mr. Wood held the same rank; yet the one they have succeeded in keeping out—very nearly succeeding in keeping out the other.

The question now is, what will Messrs Bell and Roe do under these circumstances? Neither the public nor the profession will require them to perform a contract entered into in the belief that fair and honourable conduct was to be pursued towards them; if there is not an actual contract, there is at least an implied contract on the other side—that the artists competing should submit to the prize-givers the five pictures they considered the best.

Our recommendation is, that they quash the whole of the proceedings that have occurred up to this day; that they make out a list of twenty-one gentlemen, including artists, of known integrity and acknowledged judgment; and that, upon the opinion of a majority of these gentlemen, they act—awarding the £1000 to the one of the eleven competing artists whom this majority shall consider entitled to it.

Sure we are that, in adopting this course, they would receive not only the sanction, but the warm approval, of all men of honour, and of the public generally. While to yield to so disgraceful a cabal as that of which they are sought to be the victims would be worse than reprehensible; to make a stand against it would not only be productive of present good, but avert the danger of similar infamy hereafter.

MR. HULLMANDEL'S NEW PROCESS.

A NEW process in lithography has just been brought into active operation by Mr. Hullmandel; to whom the world is indebted for much that is excellent in the previous achievements of that art. We have called it a *new* process—it is rather a *perfecting* of a process discovered and used by Mr. Hullmandel several years ago, and which, by some happy thought, he has brought at once to completion. This process is the substitution of *stumping*, in place of the common and excessively tiresome process of tinting, by means of endless scratches and rigglings with the point of the chalk. By this improvement the artist is enabled to rub in as much effect in one day, as by the chalk method he could attain in a week—with this additional advantage, that the tints are softer, finer, and altogether of better quality, although produced in a manner so rapid.

* One of many correspondents concerning this scandalous business states that “Mr. Ziegler, Mr. Brown, and Mr. Aglio declined voting after a discussion consequent upon Mr. Aglio’s declaration that he intended to vote against those pictures he conscientiously thought the best, because he had heard a report to the effect that Messrs. Fisk, Howard, and Wood were going to give up his authority for the report, and was taxed with fabricating it; and afterwards he admitted that he had heard it first at his own table from a young solicitor, whose name he refused to give.”

It has always been a *desideratum* in lithography, to produce means by which the artist should be able to work more quickly, and at the same time secure greater certainty in the result. These long-desired advantages are at length, by Mr. Hullmandel’s invention, placed at the artist’s command: the drawing may be produced on stone quite as soon, and with the same ease, as on paper with the ordinary crayon; while the result is more perfect and certain than has been attained in any other mode of lithography—the impressions being, to say the least, fully equal in richness of tints and clearness to the drawing itself. Artists accustomed to the ordinary chalk drawing on stone will at once understand and appreciate these facts. The mode of proceeding differs but little from the common lead or chalk and stump drawing practised by every artist; but, to place the matter as clearly as possible before our readers, we will add something on this head.

First, as to the materials, which are a stone, “stumping stuff,” stumps, chalk, ink, and a scraper. The stone is prepared with a grain rather more open than for mere chalk; on this the outline may be traced in red chalk as usual. The stumping material is rubbed quickly over the surface of a piece of hard cardboard, and from this the stumps are charged by being rubbed smartly over it, in such degrees as may be necessary for the proposed effect. The stumps are of various sizes: some large and flat for large surfaces, as skies, backgrounds, &c.; others are round, of many sizes, and adapted for the several varieties of touch and texture required by artists. By the stump the general effect of light and shade may be got in, and a considerable degree of detail, which may then be heightened and refined at pleasure with chalk—the scraper being used to produce the sharper lights, &c., which it does with a degree of clearness and precision that give a sparkling piquancy of effect to which no other process of Art can attain. This invention has been sufficiently tested to give assurance of certainty in printing. In one subject, when near a thousand impressions had been taken, the artist was hardly able to see any noticeable deterioration; and we know no reason why double that number may not be obtained with nearly the same result. We have no doubt that very soon many artists will avail themselves of its facilities. Indeed, we know that already it is in the hands of several of our most distinguished men, who cannot fail to delight the world with the productions this process will enable them to send forth—productions which under no other circumstances could appear, the previous modes of reproducing drawings being too tedious and expensive, both as regards money and time, to induce painters in good practice to lay aside, even for a while, the easel for the purpose of producing prints.

It may be remarked that, in working, there are no allowances to be made, either for this or that uncertainty or contingency; the drawing must be made on the stone exactly as it is wished to appear on paper, with this simple exception, that the print will, of course, give a reverse of the subject; in all other respects, such as the pitch of effect, tone, touch, and texture, the artist need make no difference, except to bear in mind that when his work is transferred from cream-coloured stone to white paper the lights may seem too positive. A hint on this point is all we need give, and this, be it remembered, applies to all modes of lithography.

Another great advantage of this process is, that it requires no subsequent tint; the drawing is produced on one stone, and is, therefore, printed at once, thus avoiding the expense of double printing, besides having the greater recommendation of being “all of a piece,” which the ordinary mixtures of chalk and tint certainly are not, and cannot be, under any circumstances.

Among the specimens submitted to us by Mr. Hullmandel, and upon which we have seen him at work, are some landscapes of singular beauty and truth, the productions of Mr. Frederick Hulme—to whose skill in drawing on wood our Journal is much indebted. Partly, perhaps, in consequence of working upon this improved method, but chiefly, no doubt, as the result of his fine artistic feeling and manipulative skill, we have seen no examples at once so clear and decided in treatment, and so full of truth and purity in Art. We are quite sure that Mr. Hulme’s abilities would be most valuable to any person desirous of communicating with the world through the medium of lithography.

TOPICS OF THE MONTH.

THE ROYAL COMMISSION.—The pictures for the competition in oil painting, by artists of the British School, will be sent to Westminster on or before the 5th of June. The collection, we may premise, will be numerous and honourable to our artists; comprising, if not many of those who are considered the leading members of the profession, the majority of those who are on the road to its highest honours. These artists have made large sacrifices; having expended much time and energy and money, to answer the call the country has made upon them: we trust and believe that in the competition to ensue, the same unflinching integrity will be exercised as characterized the first competition—the cartoons. The results that have already followed the plans of the Commission have exercised a most salutary influence on our school of Art; we cannot doubt that these plans will be effectually continued for its improvement and elevation. When the exhibition will be opened, we cannot say; it will be, we presume, again *free*; we hope it may take place so early in June as to enable us to report it fully in our number for July; we shall devote to it the space that may be necessary—enlarging our Journal of that month for the purpose.

THE GOVERNMENT SCHOOL OF DESIGN.—Those of our readers who are interested in the success of the Schools of Design—and they are very numerous—will doubtless have regarded with painful suspense the prolonged period during which the inquiry at the Board of Trade into the management of the Schools has remained, without the publication of any official notice from high quarters. How long an interval might further have elapsed before any document of a satisfactory nature, reporting on the evidence received, would be produced before the public, is a question the elucidation of which is now happily rendered needless by the well-timed interposition of a member of Parliament, who seldom or never takes up a subject without being prepared to conduct its investigation and pursue its consequences with energy and ability. Mr. Wakley lately inquired of the Vice-President of the Board of Trade whether the evidence produced before the Committee of the Council of the School of Design, with the report thereon, was to be placed before the Parliament? The reply of Mr. Milner Gibson was that the printing of the documents was nearly complete, and that in about ten days they would be laid on the table of the House. From various particulars that have reached our knowledge, we heartily welcome this announcement, and the more so seeing that, from the readiness of the acquiescence of the Board of Trade, there is manifestly no unwillingness on the part of Government that the details of the tedious *vezata questio* should any longer remain a mystery to the public. This Journal, eagerly watching for years past every opportunity of aiding the progress of ART-MANUFACTURE, and, consequently, of fostering the efforts of the Schools of Design towards that end, has not been backward in exposing the weak points of the system under which those Schools have been conducted. In all Institutions of such a nature, nothing can be more *prima facie* evident than that the best talent should be obtained for the executive department; and, if this be secured, nothing can be more preposterous than to fetter the judgment, cramp the operations, and disregard the suggestions, of persons employed in situations of importance. It must be evident to every careful observer of the School of Design that the *constitution* of the establishment requires remodelling. What that alteration should be, and how far the authorities are disposed to apply the agency of reform, will soon be made evident by details of which we at present judge only by our own casual, though careful, scrutiny of the public results, and by the scattered hints afforded by hearsay. That a mass of information on a subject of frequent public debate, and on which such various opinion is expressed, should have remained buried in official archives, and perhaps in official neglect, is a possibility from which Mr. Wakley has come opportunely to the rescue. When the documents in question shall have been made public we shall give them a most careful consideration, and early submit to our readers such portions as may be of peculiar public interest.

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brookdale, a noble vase from Scotland, and a Venus, recently produced by Mr. Moore, in which the roundness and softness of the forms, and the vitality of the features, are almost startling.

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The drop scene in every theatre holds an important place in the interior representations—being so frequently offered to view, and always, when a relaxation of the performance takes place on the stage—leaving the spectator with ample opportunity to enjoy its beauties, or to criticise its defects. The new drop scene, or curtain, is an excellent design, with the exception of some small portion of the details. It was painted entirely by M. Zarra, in Paris, with the assistance of his son, and sent over here completed. The greater mass of colour on its surface is bright crimson, which, added to the multitude of crimson cushions and curtains employed as the upholstery of one hundred and fifty boxes, produces an overpowering redness antithetical to any agreeable repose of the eye. The primary colours are lavishly engaged in the composition; the red curtain is looped up on each side, presenting, through the opening, a lofty screen, to which a pale white drapery is suspended. In the angular space above this screen, which is formed by the looping back of the principal curtain, a mass of azure blue sky appears, and has a very happy influence on the surrounding hot colours. The white drapery on the screen is damasked with gold, and faintly tamboured with coloured allegorical female figures of the presiding deities of the lyric drama; the intention of Mons. Zarra being the enrichment of the screen with a display of the renowned tapestry of the Gobelins. This portion is most successfully and artistically executed, and is gracefully crowned by genii, with analogous symbols, highly gilt. Indeed, throughout every part there is a profusion of gilding, without confusion of details. The crimson curtain, which is drawn aside, is damasked with ornament, and a border of elaborate composition is added to enrich the drapery. The prevalent *flavour* of the Parisian decorators for the Moorish or Saracenic style is evident in the intricate combination of forms which are employed in this superb border. It is a study of a peculiar style worthy the deep consideration of our ornamentists in the Arts, or our manufacturers; and here it is we receive conviction how the scenery of the French stage exercises so extensive an influence in forming a good taste among the artisans of the Parisian Metropolis.

The performance given on the night of our visit was "Lucia di Lammermoor," with the ballet of "La Reine des Fées;" and with great regret we are bound to say that the scenery was out of harmony with the exquisite execution of both opera and ballet. With a disposition to make every allow-

ance for the haste of combining so vast an establishment, it cannot but be a matter of humiliation, while listening to the pure and brilliant intonation of Persiani and Salvi, accompanied by an orchestra conducted with the highest perfection of musical science, or when delighted with the graceful movements of Dumilâtre and Petipa, to reflect that, while the natives of France and Italy displayed the refinement of their science and art, the portion that fell to the lot of Englishmen was destitute of even ordinary merit.

It is not the paucity of talent which is the cause; we have abundance of the most beautiful examples daily offered to our admiration of interiors by Joseph Nash, L. Haghe, and many others, which, if employed for stage scenes, would gratify the eye, besides being replete with instruction. The want is that of a master-mind to direct the working hand; if that were obtained, the sister Arts would complete a performance worthy of Italian, French, and English skill and science in harmonious combinations—equally honourable to all.

THE BAPTISM PICTURE:

THE £1000 PRIZE.

THE proceedings, thus far, connected with this melancholy affair must be reported with extreme reluctance—inasmuch as they are not only greatly to the discredit of the majority of the competing artists, but, in a measure, to the profession.

It will be recollected that the gentlemen who offered the prize arranged that the artists who contributed should first select ten pictures out of the number sent in; these ten they should afterwards reduce to five; and from these five the givers of the prize should select one, to the painter of which the prize should be awarded. Inasmuch as there were but eleven paintings, the ten were easily selected. The work of Mr. Ap-Hugh was rejected; Mr. Ap-Hugh was consequently not entitled to vote; but when the reduction to five took place, transactions most disgraceful followed. The choice was to be determined by "elimination"; in this case a farce of the most revolting character.

Anonymous letters had been sent pretty freely to the prize-givers—which letters they had no great difficulty in tracing to the principal actors in the said farce; and when the appointed day for the "elimination" arrived, it was notorious that a cabal existed for the purpose of defeating the design of the prize-givers—compelling them to choose not from the five best, but from the five worst; and so rendering them, in exchange for their thousand pounds, a vile daub not worth as many pence.

It was generally believed by the competing artists that the prize would have been awarded to Mr. Fisk; the public opinion was certainly with him; and so it was understood were the opinions of Messrs. Bell and Roe, and their friends and advisers. The cabal to which we refer resolved that he should not have it; and as next to Mr. Fisk, in chance, came Mr. Wood, and next to him Mr. Howard, part of the plan was to eject these gentlemen also—so as to compel the prize-givers to give the money to one of the daubers.

We have neither space nor inclination to expose the whole of the proceedings connected with this iniquitous affair. The result is this—that the cabal succeeded in keeping Mr. Fisk's name out of the list of five; and very nearly succeeded in doing as much for Messrs. Wood and Howard. The following is a list of the voters, and the manner in which these votes were recorded by "elimination!"—

Mr. Howard gave his votes to himself, Sebbens, Fisk, Scott, and Wood.

Mr. Wood, to himself, Howard, Fisk, Scott, and Ziegler.

Mr. Fisk, to himself, Howard, Wood, Sebbens, and Aglio.

Mr. Scott, to himself, Howard, Fisk, Wood, and Ziegler.

Mr. Hutchins, to himself, Howard, Sebbens, Wood, and Ziegler.

Mr. Robertson, to himself, Howard, Sebbens, Scott, and Ziegler.

Mr. Sebbens, to himself, Robertson, Scott, Ziegler, and Aglio.

Mr. Ziegler, Mr. Browning and Mr. Aglio left the room without voting, the true reason being that they could not coerce the prize-givers into permitting

Mr. Hutchins to re-vote: that person having sent in his vote—as he afterwards discovered—a little too soon, before the plot was matured; and, having voted for Mr. Wood and Mr. Howard, he defeated the plot which might have been “as good a plot as ever was laid” if either he had not been so hasty, or had been able to recal his vote. One of the three “gentlemen” who quitted the room without voting declared, if he did vote, he should do so “not according to his conscience, but to suit his own purposes.” If Mr. Hutchins had re-voted, no doubt these three would have voted also—and as little doubt is there that they would have voted as Mr. Sebbens did vote, in which case Mr. Wood would have been rejected, as was Mr. Fisk, and so also Mr. Howard might have been.*

It is impossible to use a term too harsh in commenting upon this transaction: it is infamous! Here are five miserable daubers whose names have never before been heard of, and never will be again, defeating a plan which, whether wise or not, was well intended and honourably conducted; effectually preventing any future experiment of the kind, under more judicious arrangements, and casting a slur upon the profession of which they are nominally members.

They have succeeded, at least, in robbing Mr. Fisk of his fair chance; if not the best—which we in common with most others consider it—there can be no question of its being one of the five best; while it is equally certain that the picture by Mr. Wood held the same rank; yet the one they have succeeded in keeping out—very nearly succeeding in keeping out the other.

The question now is, what will Messrs Bell and Roe do under these circumstances? Neither the public nor the profession will require them to perform a contract entered into in the belief that fair and honourable conduct was to be pursued towards them; if there is not an actual contract, there is at least an implied contract on the other side—that the artists competing should submit to the prize-givers the five pictures they considered the best.

Our recommendation is, that they quash the whole of the proceedings that have occurred up to this day; that they make out a list of twenty-one gentlemen, including artists, of known integrity and acknowledged judgment; and that, upon the opinion of a majority of these gentlemen, they act—awarding the £1000 to the one of the eleven competing artists whom this majority shall consider entitled to it.

Sure we are that, in adopting this course, they would receive not only the sanction, but the warm approval, of all men of honour, and of the public generally. While to yield to so disgraceful a cabal as that of which they are sought to be the victims would be worse than reprehensible; to make a stand against it would not only be productive of present good, but avert the danger of similar infamy hereafter.

MR. HULLMANDEL'S NEW PROCESS.

A NEW process in lithography has just been brought into active operation by Mr. Hullmandel; to whom the world is indebted for much that is excellent in the previous achievements of that art. We have called it a *new* process—it is rather a *perfecting* of a process discovered and used by Mr. Hullmandel several years ago, and which, by some happy thought, he has brought at once to completion. This process is the substitution of *stumping*, in place of the common and excessively tiresome process of tinting, by means of endless scratches and riggings with the point of the chalk. By this improvement the artist is enabled to rub in as much effect in one day, as by the chalk method he could attain in a week—with this additional advantage, that the tints are softer, finer, and altogether of better quality, although produced in a manner so rapid.

* One of many correspondents concerning this scandalous business states that “Mr. Ziegler, Mr. Browning, and Mr. Aglio declined voting after a discussion consequent upon Mr. Aglio's declaration that he intended to vote against those pictures he conscientiously thought the best, because he had heard a report to the effect that Messrs. Fisk, Howard, and Wood were going to divide the prize between them. Mr. Aglio refused to give up his authority for the report, and was taxed with fabricating it; and afterwards he admitted that he had heard it first at his own table from a young solicitor, whose name he refused to give.”

It has always been a *desideratum* in lithography, to produce means by which the artist should be able to work more quickly, and at the same time secure greater certainty in the result. These long-desired advantages are at length, by Mr. Hullmandel's invention, placed at the artist's command: the drawing may be produced on stone quite as soon, and with the same ease, as on paper with the ordinary crayon; while the result is more perfect and certain than has been attained in any other mode of lithography—the impressions being, to say the least, fully equal in richness of tints and clearness to the drawing itself. Artists accustomed to the ordinary chalk drawing on stone will at once understand and appreciate these facts. The mode of proceeding differs but little from the common lead or chalk and stump drawing practised by every artist; but, to place the matter as clearly as possible before our readers, we will add something on this head.

First, as to the materials, which are a stone, “stumping stuff,” stumps, chalk, ink, and a scraper. The stone is prepared with a grain rather more open than for mere chalk; on this the outline may be traced in red chalk as usual. The stumping material is rubbed quickly over the surface of a piece of hard cardboard, and from this the stumps are charged by being rubbed smartly over it, in such degrees as may be necessary for the proposed effect. The stumps are of various sizes: some large and flat for large surfaces, as skies, backgrounds, &c.; others are round, of many sizes, and adapted for the several varieties of touch and texture required by artists. By the stump the general effect of light and shade may be got in, and a considerable degree of detail, which may then be heightened and refined at pleasure with chalk—the scraper being used to produce the sharper lights, &c., which it does with a degree of clearness and precision that give a sparkling piquancy of effect to which no other process of Art can attain. This invention has been sufficiently tested to give assurance of certainty in printing. In one subject, when near a thousand impressions had been taken, the artist was hardly able to see any noticeable deterioration; and we know no reason why double that number may not be obtained with nearly the same result. We have no doubt that very soon many artists will avail themselves of its facilities. Indeed, we know that already it is in the hands of several of our most distinguished men, who cannot fail to delight the world with the productions this process will enable them to send forth—productions which under no other circumstances could appear, the previous modes of reproducing drawings being too tedious and expensive, both as regards money and time, to induce painters in good practice to lay aside, even for a while, the easel for the purpose of producing prints.

It may be remarked that, in working, there are no allowances to be made, either for this or that uncertainty or contingency; the drawing must be made on the stone exactly as it is wished to appear on paper, with this simple exception, that the print will, of course, give a reverse of the subject; in all other respects, such as the pitch of effect, tone, touch, and texture, the artist need make no difference, except to bear in mind that when his work is transferred from cream-coloured stone to white paper the lights may seem too positive. A hint on this point is all we need give, and this, be it remembered, applies to all modes of lithography.

Another great advantage of this process is, that it requires no subsequent tint; the drawing is produced on one stone, and is, therefore, printed at once, thus avoiding the expense of double printing, besides having the greater recommendation of being “all of a piece,” which the ordinary mixtures of chalk and tint certainly are not, and cannot be, under any circumstances.

Among the specimens submitted to us by Mr. Hullmandel, and upon which we have seen him at work, are some landscapes of singular beauty and truth, the productions of Mr. Frederick Hulme—to whose skill in drawing on wood our Journal is much indebted. Partly, perhaps, in consequence of working upon this improved method, but chiefly, no doubt, as the result of his fine artistic feeling and manipulative skill, we have seen no examples at once so clear and decided in treatment, and so full of truth and purity in Art. We are quite sure that Mr. Hulme's abilities would be most valuable to any person desirous of communicating with the world through the medium of lithography.

TOPICS OF THE MONTH.

THE ROYAL COMMISSION.—The pictures for the competition in oil painting, by artists of the British School, will be sent to Westminster on or before the 5th of June. The collection, we may premise, will be numerous and honourable to our artists; comprising, if not many of those who are considered the leading members of the profession, the majority of those who are on the road to its highest honours. These artists have made large sacrifices; having expended much time and energy and money, to answer the call the country has made upon them: we trust and believe that in the competition to ensue, the same unflinching integrity will be exercised as characterized the first competition—the cartoons. The results that have already followed the plans of the Commission have exercised a most salutary influence on our school of Art; we cannot doubt that these plans will be effectually continued for its improvement and elevation. When the exhibition will be opened, we cannot say; it will be, we presume, again *free*; we hope it may take place so early in June as to enable us to report it fully in our number for July; we shall devote to it the space that may be necessary—enlarging our Journal of that month for the purpose.

THE GOVERNMENT SCHOOL OF DESIGN.—Those of our readers who are interested in the success of the Schools of Design—and they are very numerous—will doubtless have regarded with painful suspense the prolonged period during which the inquiry at the Board of Trade into the management of the Schools has remained, without the publication of any official notice from high quarters. How long an interval might further have elapsed before any document of a satisfactory nature, reporting on the evidence received, would be produced before the public, is a question the elucidation of which is now happily rendered needless by the well-timed interposition of a member of Parliament, who seldom or never takes up a subject without being prepared to conduct its investigation and pursue its consequences with energy and ability. Mr. Wakley lately inquired of the Vice-President of the Board of Trade whether the evidence produced before the Committee of the Council of the School of Design, with the report thereon, was to be placed before the Parliament? The reply of Mr. Milner Gibson was that the printing of the documents was nearly complete, and that in about ten days they would be laid on the table of the House. From various particulars that have reached our knowledge, we heartily welcome this announcement, and the more so seeing that, from the readiness of the acquiescence of the Board of Trade, there is manifestly no unwillingness on the part of Government that the details of the tedious *vezata questio* should any longer remain a mystery to the public. This Journal, eagerly watching for years past every opportunity of aiding the progress of ART-MANUFACTURE, and, consequently, of fostering the efforts of the Schools of Design towards that end, has not been backward in exposing the weak points of the system under which those Schools have been conducted. In all Institutions of such a nature, nothing can be more *primæ facie* evident than that the best talent should be obtained for the executive department; and, if this be secured, nothing can be more preposterous than to fetter the judgment, cramp the operations, and disregard the suggestions, of persons employed in situations of importance. It must be evident to every careful observer of the School of Design that the constitution of the establishment requires remodelling. What that alteration should be, and how far the authorities are disposed to apply the agency of reform, will soon be made evident by details of which we at present judge only by our own casual, though careful, scrutiny of the public results, and by the scattered hints afforded by hearsay. That a mass of information on a subject of frequent public debate, and on which such various opinion is expressed, should have remained buried in official archives, and perhaps in official neglect, is a possibility from which Mr. Wakley has come opportunely to the rescue. When the documents in question shall have been made public we shall give them a most careful consideration, and early submit to our readers such portions as may be of peculiar public interest.

GOVERNMENT PUBLICATIONS OF ENGRAVINGS.—It is in contemplation by the Government to commission the most eminent British engravers to engrave works of a high class—to be issued to the

public after the mode adopted in France and other nations of the Continent. The picture determined upon as the commencement of a series is "The Raising of Lazarus," by Sebastian del Piombo, in the National Gallery; and we understand a proposal for its production has been made to Mr. J. H. Robinson—the sum intended to be offered him being £5000. This project is as yet in embryo; we, therefore, postpone all comments upon it until it is more advanced; merely observing that, although the amount to be expended seems large, we believe the whole of it would be returned to the public coffers, provided the arrangements were judicious, and the affair were placed in competent and experienced hands.

NUMBER OF PICTURES IMPORTED INTO THE UNITED KINGDOM IN THE YEARS 1845 AND 1846.

	1845.	1846.
Imported from France - - -	3,797	2,999
" Italy - - -	3,757	3,636
" Holland and Belgium - - -	4,572	3,964
" Other countries - - -	2,776	2,327
Total - - -	14,901	12,915

It will be observed, and not without satisfaction, that these returns exhibit a considerable falling off during the past year as compared with the preceding: it is scarcely necessary to say, that of these 12,000 pictures, 12,000 at least are works of very worthless character—vile imitations or base copies, to which the names of great masters are unscrupulously attached. These are sold by dealers and auctioneers, in the manner we have so often commented upon and exposed. The injury thus inflicted on good Art, and especially British Art, is most serious; it may be safely asserted that, within the last twenty years, half a million of paintings have been exported into England from the several states of the Continent; at the rate of from 12,000 to 15,000 annually. It may be subject of wonder where all these daubs can be distributed—where these thousands of pictures go to; we have pretty well explained, from time to time, the iniquitous system upon which "the trade" is conducted; and we cannot be arrogant in assuming that we have aided in arresting its progress—one of the proofs of which is supplied by the Report above printed.

ROYAL ADELAIDE INSTITUTE: EXHIBITION.—This is an experiment; and although we are, therefore, by no means disposed to judge harshly of it, it cannot be described as satisfactory. The main feature of the design is to afford to artists whose works have been rejected by the Royal Academy an opportunity of appealing to the public against the decision of that body; something upon the principle of the Author in Pope's satire, who exclaims—

"I'death I'll print it,
And shame the fools!"

But, according to the evidence here supplied, no jury could convict the Academy either of malversation or of unsound judgment: for, beyond all doubt, there are not two pictures in the collection of which we could justly say they ought to have appeared at the Exhibition. There can, however, be no question that the best of the "rejected" are not here shown: no artist of reasonable repute, of fair promise, or of well-grounded faith in the future, would desire to trumpet to the world the fact of his rejection: if not a direct censure, it is, at least, a censure implied; and he would be a very unwise person who made known to thousands that of which previously a score only were cognizant. Further, we feel it only right to say that we believe few really good works are at any time dismissed by the Royal Academy: "want of room" is certainly complained of; but it is needless to state that, with reference to many of the works hung, we may quote the old compliment, "their room would be better than their company." The gentlemen who have planned this Exhibition claim to have done so "with an entirely disinterested view"; and among the "Committee of Management" we recognise several names that sufficiently guarantee their integrity of purpose. But they have not made—and never will make—an Exhibition worth the shilling charged for entrance; poor as the "free" Exhibition is, it is immeasurably superior to this: if, indeed, it had been "got up" under the direct auspices of the Royal Academy, it could not be more effective in convincing the public that in reality there is little of injustice perpetrated within their walls. The collection is a triumphant "appeal" for them—a

conclusive answer to the statements in circulation to their prejudice. Under these circumstances, criticism would be absurd; excepting two or three paintings, by artists with foreign names, we cannot select a single work to which we ought to refer as indicating even the promise of talent of a superior order: certainly, one excellent work is not in the collection, although it comprises no fewer than 252 productions. The room is worthy of application to a better purpose: it is most convenient, well lighted up, and in all respects desirable.

THE FINE ARTS IN AID OF THE ARTS INDUSTRIAL.—We direct attention to an advertisement which announces that "Felix Summerly" has induced several of the most eminent British artists to make designs for British manufactures—a course we have strongly advocated for years, and earnestly hoped to see accomplished. We shall, therefore, cordially rejoice if the gentleman to whom we refer—and who in experience, taste, and judgment is second to none—can succeed in so wedding "High Art" to the Art that has been in this country considered and treated as "Low Art," as to commence a new era for both. Few persons are more intimately acquainted with our leading artists: a matter of no small importance, inasmuch as personal exertion must be used to stimulate a movement so important. He is also in habits of intercourse with some of our principal manufacturers, and will therefore "pave the way" for those facilities which artists must obtain to induce them to work in a field new to them. Our present notice is merely introductory: we shall, it is probable, have more to say on the subject next month: gladly co-operating with Felix Summerly in making known the improvements to which we are alluding. We have already seen two of the objects that have, under these auspicious circumstances, been produced—a beer-jug, designed by J. M. Townsend, a principal professor at the Government School of Design; and an inkstand by Mr. J. Bell, the distinguished sculptor. These are very exquisite in design and excellent in execution. The project cannot fail to "make a stir" among our manufacturers generally: it is "the beginning of the end."

NEW WORK BY THE ETCHING CLUB.—It is now some considerable time since we had to welcome one of the publications of this association of artists. Our advertisement pages have already announced to the readers of this Journal the issue of their new work, "Gray's Elegy," and the sight of a few of the proofs enables us to augur a most successful resumption of the etching needle on the part of the Club. With the exception of Mr. Webster, R.A., all the members are contributors, and it may interest our readers to hear their names: Creswick, A.R.A., Cope, A.R.A., Redgrave, A.R.A., Townsend, Horsley, F. Tayler (member of the Society of Painters in Water Colours), J. Bell, and C. Stonhouse. We are glad to see that the Club have paid Mr. Cundall, of Bond-street, the compliment of intrusting to him the publication of this result of their labours—a confidence well bestowed on a worthy and enterprising publisher. The works on steel and copper already issued by the Etching Club are, Goldsmith's "Deserted Village," the "Songs of Shakspeare," and "Etch'd Thoughts." The designs on wood in Longman's "Thomson's Seasons," and the works of Oliver Goldsmith, are also by the same body of gentlemen; and the list is closed in prospective by the announced illustrations of Milton's "Allegro" and "Penseroso."

ARTISTS' BENEVOLENT FUND.—It was inadvertently stated in our last number, that the annual festival of this Society had taken place; whereas it was not held till the 22nd of May, and was then attended by a larger number of friends and subscribers than we have seen for some years past. It may not be known to the majority of our readers that this Institution consists of two distinct branches—one called "The Artists' Annuity Fund," deriving its resources from those members of the profession who unite together for their own support; the other termed "The Artists' Benevolent Fund," which owes its existence to the friends and patrons of Art; and whose object is to afford relief to the widows and orphans of artists. We regret to report that the ordinary income of the "Benevolent Fund" for this past year fell short of the expenditure by upwards of £244; while the claimants for relief nearly doubled those of former periods; thereby compelling the

Committee to reduce considerably, in future, the gratuities afforded to those in need. Under these circumstances we feel it a duty to urge the assistance of all who are interested in, and derive gratification from, the labours of our artists; many of whom, though finding a sale for their works beyond that of any former time, are still unable to provide against the "evil day." And the necessity for further support is the more important, inasmuch as there is a possibility that the annual sum of 100 guineas, hitherto most graciously contributed by the Queen, may, through the numerous demands upon her Majesty's benevolence, be either materially diminished, or altogether withdrawn, for the future. So at least it was stated by Mr. Cabbell, who presided on this occasion.

THE ROYAL ACADEMY.—Few visitors to the Royal Academy, during the last fifteen or sixteen years, but must know (by sight, at least) William Williamson, the head-porter of that Institution, who discharged the duties of money-taker at the annual exhibitions. We missed him from his accustomed post on the opening of the present season, and much regret to hear that he has been disabled from further attendance by injuries he has received in assisting to remove a piece of sculpture. We refer to the circumstance for the purpose of recording our opinion of his uniform civility and obliging disposition: there are some among our younger artists and the students of the Academy who can testify to his possessing still higher qualities of heart than these: we have heard of more than one case in which he has rendered essential service to those seeking a painter's "place and profit"—rendered it from kindly and disinterested motives alone. The members of the Academy, we are glad to hear, have suitably expressed their sense of Williamson's meritorious services by conferring an annuity on him; which he has acknowledged with sincere feelings of gratitude. No Institution ever had a worthier servant: it is pleasant to know that he has been appreciated and rewarded; it will be no easy matter adequately to fill the place he has, unhappily, left vacant; but we trust, notwithstanding that accident has unfitted him for active labour, his useful life will be long preserved.

INSTITUTE OF THE FINE ARTS.—The second conversation of the season took place on May 22. The company was numerous, and the rooms were, as usual, well stored with objects of artistic interest, chiefly pictures and folios of drawings, &c. Among the pictures were "Mokenna Unveiling," by Maclise, which we were delighted to see in all its original splendour; Etty's "Cleopatra," one of his very finest specimens; a fine shore scene, by Stanfield, painted twenty-three years ago, full of the great and peculiar excellences of the master; fine portrait of J. P. Knight, R.A., by himself, and several other productions of note by Johnstone, Muller, Dighton, Dodgson, &c. &c. Among the drawings were two fine Turners, Pyne's magnificent sketches of last season of Italian and Rhinish scenery, and a portfolio of sketches by the late John Byrne, and others by Kendall, Oliver, Vacher, &c. Besides these were the usual quantity of objects that admit of no particular classification,—cameos, carvings, old books, arms and armour. A considerable source of attraction was the introduction to the company of two young Africans, male and female, from the neighbourhood of the Cape, as we understood, who were shown in the costume of their tribe, a costume of "shreds and patches," truly, being little more than odds and ends of skins scantily arranged on the body. Another conversation was held in the same rooms on Monday, the 24th, which was similar in most respects to that of Saturday, with the very attractive distinction, however, that Monday was graced by the presence of ladies. It is much to be regretted that the rooms of the Institute are small—a disadvantage we hope soon to see obviated by removal to a more eligible house; if, indeed, we may not hope to see the Society in a building of their own.

SOCIETY OF ARTS' COMPETITION.—We learn from the "Athenaeum" that the competition for the prizes offered by the Society of Arts in respect of designs for manufactures is very great. Upwards of three hundred designs for articles of all kinds—goblets, cups, lamp-pillars, glass, paper-hangings, printing, weaving, &c.—have been sent in during the last week; being nearly eight-fold the amount of the quantity received in the previous year, when this class of prizes was first established. The pre-

sent result of this new movement is a satisfactory proof that the time was ripe for it; and promises well for its ultimate influence on the taste and improvement of our manufactures.

ARTISTS' ATELIER.—So many artists—painters and sculptors—are seeking suitable ateliers, which they cannot find, that we suggest to some builder the policy of building them; we are certain that, as a speculation, the project would fully "answer." The moment one is vacant it is immediately taken. We could refer to many who would gladly enter into treaties for the occupation of such, if erected.

THE GRAPHIC SOCIETY.—The season terminated on the 11th of May: it has been highly satisfactory; the meetings have been sustained with energy and spirit; and the attendance has been generally full.

INTERIOR AND EXTERIOR OF WINDSOR CASTLE.—We announced some time ago the progress of a series of drawings by Mr. Nash—interior and exterior subjects at Windsor; the set is now completed, and is exhibited by Mr. McLean, 26, Haymarket. It may well be understood that for the magnificent apartments at Windsor no style of Art would be available save one which comprehended every excellence, with especially an extraordinary nicety of finish; and this is precisely the manner in which Mr. Nash has executed such a set of drawings as cannot be surpassed. They are in number twenty-five, and some of them represent banquets and other memorable events during the visits of those of the continental crowned heads who have recently been in this country. The most beautiful of these subjects, which are all highly interesting, are 'The Green Drawing-room,' 'The Private Drawing-room,' 'The Crimson Drawing-room,' 'South-east View of the Castle,' which is taken from the Home Park, and shows the Battalion of Guards drawn up under the Terrace firing in honour of the Birthday of the Prince of Wales; 'Queen's Private Sitting-room,' 'Quadrangle looking West,' in which the Round Tower faces the spectator, a military cavalcade crossing the Quadrangle: although these figures are necessarily so minute, yet they are so exquisitely drawn that the impersonations are recognisable as H.R.H. Prince Albert, the Emperor of Russia, Duke of Wellington, Duke of Cambridge, &c.; 'Grand Reception-room,' in which is seen an evening entertainment to the King of the French; 'The Waterloo Gallery,' in which is represented an entertainment given to the Emperor of Russia; 'St. George's Hall,' the entrance of her Majesty and the King of the French to the banquet, &c. &c. We have never seen anything in their style equal to these works—in the minute resemblances they present, and in that extraordinary nicety of execution which enables us to recognise even the pictures, portraits, and busts in the various apartments.

THE ARMY AND NAVY CLUB.—The "Builder" announces that "the Committee will not adopt either of the selected designs, nor can they amalgamate them. The premiums will be paid to the authors of them; and then, the Club having obtained additional ground, a fresh competition will be invited on the part of the six architects whose designs received the greatest number of votes, including, of course, the two rewarded competitors. No premium will be given; but the author of the selected design will be employed to carry out his plan; and the Committee have determined on taking professional opinion before coming to a decision."

Mr. C. B. LESLIE, R.A., has delivered a lecture on painting at the Literary and Scientific Institution at Brixton. This is a good example which we hope to see followed.

Messrs. SMITH, of Lisle-street (the eminent dealers in prints), have purchased, for the sum of £10,000, the entire stock of prints of the Messrs. Woodburn, who are retiring from business.

Mr. GRUNER has entered into arrangements with the Government School of Design for the publication of a drawing-book, or a book of designs, or a work of some kind, to be published, we believe, periodically—for which he is to receive £700 in two years. It would be difficult to guess the precise nature of the publication; and equally so to determine the exact purpose it is to answer. We should not have supposed Mr. Gruner to be the artist best suited to carry out the plans of the school, on a subject so important; and we confess our fears are stronger than our hopes, when we call

to mind the mistake made by the Council in the drawing-book published by them, in parts, some years ago, and still unfinished. In that case, a large sum of public money was expended without any beneficial result whatever.

ESSAY BY MR. JOHN BURNET.—We are glad to hear that Mr. John Burnet, the celebrated engraver, has resumed his pen, and that he has now nearly ready for publication "An Essay on the Character and Beauty of the Human Countenance." The book will, we are told, be rich in illustrations—Persia, Egypt, Greece, Italy, and England affording a variety of most beautiful examples. And the interesting feature in the work will be a collection of illustrations of the arts resorted to for improving the appearance of the head and face. A few copies will be taken in quarto, with proof impressions of the plates, to bind up with Mr. Burnet's other works; these must be subscribed for at Messrs. Graves and Co.'s, No. 6, Pall-mall.

M. JULES SOHN.—to whose plastic compositions we made reference in our last number—has arrived in London, where he has two objects, towards the accomplishment of which he hopes for the aid of some of our readers. The first is to form "a Museum of Sculpture;" to explain the various details of this project would require greater space than we can afford. The next is to produce copies of works in British sculpture, and to arrange an establishment for the manufacture of the various articles of his fabrication. We may be in a better position next month to enter into explanations connected with proposals of which we heartily approve, and in which we shall cordially assist.

MR. BROCKEDON'S PENCILS.—We noticed some time since an invaluable discovery made by Mr. Brockedon in the manufacture of lead pencils:—this is no less than the reproduction of the lead in a solid state from what has been considered only waste dust. The perfect success of Mr. Brockedon's method of manufacture we have now not only to confirm, but to mention other facts connected with it of very great interest. The attention of Mr. Brockedon was first directed to the importance of reconstituting solid black lead from the dust made by pencil-makers, in sawing the lumps of the mineral into slices, to put into the grooves of their cedar, by the late Mr. Mordan, who had by him in store as much dust as had cost him £12,000 in its solid state. He had long found that the lead which his men had selected at the periodical sales had become worse and worse, and he therefore ordered all the dust to be saved, in the hope that some person would discover a method of reconsolidating it. The means of effecting this was devised by Mr. Brockedon; and it was simply to subject the dust to an immense pressure—having previously exhausted the air from it. The preparatory process is to separate the silica and gritty matter from the lead, then to grind and sift it so impalpably that every particle used is made to pass through a mesh of a diameter of only the 1-57,000 of an inch in diameter. The powder is afterwards placed in moulds, the air exhausted, and subjected to a pressure of a weight of 5000 tons, by which means a solid block of lead is produced of two inches and a quarter square and one inch thick. This convenient length enables the maker to manufacture the pencil with only one join, the pencil being usually four inches and a half in length. Another great advantage is the quality of the lead—being equally good throughout. By recent improvements, Mr. Brockedon has been enabled to regulate the colour and hardness of the lead to any degree. Some manufacturers have, for common purposes, formed a composition of plumbago and antimony; others have combined plumbago and lamp-black, by means of wax or resin, but it will be readily understood that marks made by such a composition will not rub out. We are in possession of some of these valuable pencils, having tried them in various ways; and in addition to any testimony that we can offer of the excellence of the invention, we have before us a list of names attesting the value of the pencils, among which are those of many of the most celebrated artists. But, if the principle be for a moment considered, the success of such a result could not be doubted; because, firstly, it is the natural method of constructing the solid lead; and secondly, this factitious reconsolidation is entirely free from the accidental impurities found in the lead which is brought from the mine in a solid state. This in-

vention remedies at once all complaints of the quality of lead pencils, and it must be regarded as an invaluable improvement in one of the most serviceable means of Art.

CALOTYPES.—Mr. W. Collie, of Belmont-house, Jersey, an artist of repute, has forwarded to us some examples of "Calotypes" taken from life. They are copies chiefly of the market women of the island, whose expressions, countenances, and picturesque costumes, are well suited for the purpose. We have seen nothing at all comparable to them, except those of Mr. D. O. Hill, of Edinburgh: in both cases we have proofs how greatly this interesting art may be improved in the hands of artists. The calotypes of Mr. Collie are wonderfully accurate: each may be indeed a model for a painter: proving how emphatically Art may be assisted by Nature. Some of those before us are likenesses; and we may be justified in describing them as even in this respect highly satisfactory; for a degree of refinement has been obtained of which the art has seemed incapable.

MODEL OF ANCIENT JERUSALEM.—We cannot imagine a half-hour more agreeably or profitably spent than in paying a visit to Mr. Brunetti's ingenious exhibition, which represents the Holy City and its environs at its most important period—that of our Lord's sojourn there. The model is constructed from scriptural descriptions, from the writings of Josephus, and others; it is of considerable extent, and is very clearly delineated. By no means the least interesting portion of the exhibition is the explanation given by the attendant in the rooms, who points out, in the most lucid manner, every locality with which we are familiar in holy writ—from the time when Jeremiah prophesied its destruction, till that prophecy was fulfilled by the armies of Titus. The whole eventful history is brought vividly before us in a way that affords much gratification. We must not omit to mention that, though the entire model is admirably put together, the magnificent palace of Herod, with its gilded roofs, is a beautiful work of Art.

COSMORAMA.—The proprietors of this exhibition have opened their rooms with several new scenes of considerable interest. They consist of—"The Ruins of Palmyra"; a dioramic view of "Mont Blanc from the Village of Chamouny"; "A Village in Kamshatka"; "Tivoli"; "The Interior of the Cathedral of St. Gudule, in Brussels"; a view of "The Gorges du Val de Maurienne, in the Alps"; a view of "The Accident on the Great Northern Railway, in France"; and "Mount Etna, and the Ruins of a Theatre at Tavorina." Although these pictures, considered as works of Art, cannot boast of much excellence, they convey very accurate ideas of the places represented, and form a pleasing exhibition, well deserving a visit. We would suggest, in any future performances of a similar character, a little more attention to the figures introduced—many of which in the present views are wretchedly drawn and miserably out of proportion.

VENUS ATTIRING.—A statue under this title is at present exhibiting at the Egyptian Hall. It is in plaster, the work of Mr. Nelson, and is about to be conveyed to Rome for execution in marble. The figure, which is erect, is seen in a darkened room, and under an artificial light; it is entirely nude, and supposed to be busied in placing an armlet on the left arm. In that skilful manipulation which imitates the warmth and softness of life the work is successful; but in the impersonation there is no poetical idealization: here, it is a strongly-marked individuality, apparently worked out from one model. The lower limbs especially are heavy, even for humanity; the feet are graceful—this part alone seems to have been refined upon. To speak of it as a work of very high order of merit is impossible; but as the essay of an artist who may do better, it is at all events entitled to praise. The attitude is undoubtedly easy, and the countenance expressive and characteristic. Many of the objections that may now be fairly urged against it will no doubt be removed when it is executed in marble. We are assured that the sculptor has seen how and where it may be improved—that he is gathering opinions with that view; and that experience, added to natural talent, will enable him to produce a really great work. We shall, therefore, cordially rejoice to see it produced in marble.

REVIEWS.

THE SOLDIER'S DREAM—OF HOME. Painted by FREDERICK GOODALL; engraved by EDWARD GOODALL. Publisher, THOMAS BOYS.

We have very rarely examined a print more truly beautiful or more deeply interesting than this: it is a valuable gift to the connoisseur, and a most delicious acquisition to all who can appreciate Art—exercising its happiest duties of gratifying and instructing. Moreover, its interest is enhanced by the fact that it is painted by the son and engraved by the father—the one a veteran in the profession, who has earned its highest honours; the other, even yet little more than a youth, who has won a celebrity which places him, and justly, among the foremost men of the age and country.

The picture was exhibited four years ago at the British Institution, where it attracted universal attention. The theme is taken from one of the exquisite minor poems of Thomas Campbell—(it is most pleasant to see the sister Arts thus wedded)—which describes a Highland soldier, at the bivouac, sleeping and dreaming—of home—on the battle-field where

"Thousands had sunk on the ground overpowered,
The weary to sleep, and the wounded to die!"

In the background are the Pyramids, marking the locality; while groups are gathered round the watchfires; the soldier is sleeping—his head resting on his arm by the side of some "wolf-scarred faggots." He is dreaming of Home—

"At the dead of the night a sweet vision I saw,
And thrice ere the morning I dreamt it again."

The vision will, therefore, become a reality; and that reality the artist has happily pictured in the clouds that hover above the wearied soldier's "pallet of straw." Still wearing his manly garb—"the garb of old Gael"—he is at home, meeting and embracing his wife in a Highland glen, by the side of a rugged mountain; his youngest boy clings to his limbs; while another is making towards him with outstretched arms from the rich cornfield. One can almost hear the sobs of the wife, the loud cries of the children, and the huzza of the distant neighbours as they rest a moment from their toil to send a cheer of welcome across the plain.

There is no publication of modern times that so effectually appeals to our sympathies; the thought was a most happy one; it originated, indeed, with the poet, but the painter has embodied it with no less genius: it will touch all hearts by its eloquent pathos, and satisfy all minds by its perfect rendering of a most deeply-interesting scene—for we can scarcely imagine it to be other than a reality: it may be pure fancy; but it seems while we look upon it to be the record of a fact. It gives rise to no painful emotion; we know it as a prophecy certain of fulfilment: the battle-field will gather glory to carry home to a meeting—just like this.

The work has been admirably engraved; and, altogether, a production of greater merit, or calculated to be more universally popular, has seldom been produced in England.

NUREMBERG SCULPTURES OF THE MIDDLE AGES. Drawn, engraved, and edited by FREDERICK WAGNER. Published in London by WILLIAMS and NORGATE.

This is the first part of a German work brought out, as it says, "für Bildhauer, Maler, und alle Freunde deutscher Kunst"—an extensive circle of patronage to which we say it is justly entitled: for there is not another city in Germany that can boast of Art-antiquities of a class so valuable as those of Nuremberg. The plates in this part are nine—representing various statues of the Virgin Mary. The first is entitled 'The Annunciation,' a sweet and graceful statue in the Church of St. Sebald. The second is 'The Virgin as Queen of Heaven,' an upright figure placed at the corner of one of the ancient houses in the Adlerstrasse; the left hand bears a sceptre, and on the right arm is carried the Infant. The third plate is 'Mary kneeling by the Body of the Saviour'; the fourth, 'Mary praying under the Cross'; and the fifth, 'Mary worshipping Christ.' All these statues are endowed with a sentiment of a deeply devout character; and the others of the series are not less meritorious. This work in its progress will give works of artists who stand high in estimation—as Schonhauer, Vischer, Kraft, and Stoss.

SKETCHES OF BRISTOL IN THE OLDER TIME.

Drawn and lithographed by ROSE R. POOCK. London: GRAVES and Co. Bristol: DANCY.

It required no inconsiderable portion of self-confidence, and no small amount of boldness and perseverance, in a lady, to design and carry out such a work as this, of which the first part is before us. Productions so formidable in size, and so elevated in character, we are accustomed to see from the accomplished minds and long-practised pencils of Roberts, Stanfield, Harding, Nash, Prout, Haghe, Lewis, and others; but a series of large and well-executed lithographic drawings of elaborate architectural subjects, enriched with a multitude of appropriate figures, by a female amateur artist, is altogether a novelty; yet the manner in which Mrs. Poock has performed her task is fully sufficient to justify her in having undertaken it, although she unassumingly and altogether unnecessarily says in her preface, "would that the casket were more suitable to the precious relics it contains!" The work, when complete, will comprise the most ancient and picturesque portions of the city of Bristol, where there is abundant material for such a purpose. The views contained in the present part are 'The North Porch of Ratcliffe Church,' a richly-decorated subject, forming the titlepage; 'The High Cross, and adjacent Buildings,' into which is introduced the procession of Queen Elizabeth; a 'Room in a House in Nicholas-street,' containing an elaborately carved mantel-piece, and worthy of any old baronial mansion, although only the former abode of one of the merchant-princes of the city; and, lastly, 'St. John's Gateway and Church in Broad-street, with the Mayor riding by the side of Elizabeth, who, when visiting the City, stopped at this gate to receive the Addresses of the Corporation.' In her management of these several scenes, Mrs. Poock shows herself a true artist—displaying sound judgment, correct taste, and forcible execution. The eye of a practised architectural draughtsman would perhaps discover some slight defects, and an absence of refinement, in the details of the buildings; but these are amply atoned for by a broad and effective treatment of the whole subject, and a judicious disposition of the groups of figures with which each is enlivened. The citizens of Bristol, who are somewhat slow in appreciating and rewarding artistic merit, will assuredly not neglect a work conferring credit on their city; neither should its encouragement rest with them only: it deserves to be extensively known.

THE WHITE CAT. Illustrated by J. W. Edinborough: WILLIAM BLACKWOOD and SONS.

"The White Cat." The title purs in our ears with the familiarity of an established favourite—reviving the pleasant memories of childhood, when the "White Cat" appeared in a blue cross-barred cover, with spotted pink facings, and a strip of green down the paper back. The smallest tiger in London would now turn up his nose at such "bad taste." But Mr. Blackwood's "White Cat" comes forth as an adornment to the drawing-room table in white and gold, with some of the cleverest *feline* illustrations we have ever seen—conceived with admirable humour and executed with much artistic talent; "the White Cat" herself being a very lovely and loveable creature, and the various adventures of the Prince rendered to the letter, and yet not caricatured. 'Preparing for the Chase' is excellent; and 'The Hunt,' in which the monkey takes so active a part, full of spirit. Old and young cannot fail of being amused with the entertainment afforded by "The White Cat."

THE DRIED WELL: in Chromo-Lithography. By J. R. DICKSEE; from a Drawing by HENRY WARREN. Publisher, ACKERMANN.

This is a fine example of the art of chromo-lithography, a precise and very effective copy of a drawing by Mr. Warren, exhibited about three years ago at the New Society of Painters in Water-Colours. Mr. Dicksee has succeeded in producing an imitation, free from the ordinary defects of hardness in details; he has used, we believe, some novel tints, which have greatly aided him. The subject represents an Arab family, arriving almost dying with thirst, upon camels utterly exhausted, at a fountain in the desert—and finding it dry. The despair of the

man as he looks into the well is powerfully expressed. Such themes, however, are terribly painful. Mr. Warren should paint a companion—which Mr. Dicksee should copy—in which the same family find a source of abundant water.

ANSWER OF THE ROYAL SCOTTISH ACADEMY OF PAINTING, SCULPTURE, AND ARCHITECTURE, TO THE STATEMENT OF THE ROYAL INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND.

We have from time to time adverted to this dispute—so utterly indefensible on the part of the Royal Institution. We have canvassed its merits, briefly it is true, but at sufficient length to show the advantages for which the Institution is indebted to the Scottish Academy—advantages which may truly be said to have helped the Institution into a position such as to enable that body thus to turn upon the Academy with all the good taste, feeling, and exemplary liberality they have shown throughout the progress of this highly creditable affair! We have stated the ungentlemanly imputations cast upon the Academy by the Institution; the injustice and utter want of truth in these allegations the Institution itself acknowledges in the following letter addressed to the Secretary of the Academy:—

"Royal Institution, Feb. 10.

"Sir,—I am directed by the Committee of the Directors of the Royal Institution to state to you that they are now satisfied that the *personal imputations* contained in the letter to you of the 4th of August, 1845, against the President and Council of the Royal Scottish Academy, are totally groundless, and that the Committee regret that such imputations were ever made. It is unnecessary to enter into particulars. The whole imputations are retracted and apologized for, and, in so far as this first cause of offence is concerned, this declaration will, I trust, be deemed sufficient by the Academy.

"I am, Sir, your obedient humble servant,

"JAMES SKENE, Secretary to the Institution."

This confession of abandonment of principle was made perforce—being threatened with law proceedings by the Academy, they ate the proposed leek, saying, as the insolent Pistol did to the simple but resolute Fluellen, "Quiet thy edgel, thou dost see I eat." Any really well-principled double-dealer would not expose himself to a mortification of this kind, but would have consistently stood the chances of an action at law; but, having quashed law proceedings, the Institution publishes what it terms a "Statement," in reference to "certain claims advanced on the part of the Royal Scottish Academy;" in answer to which, curiously enough, in the very first lines of their reply, before in anywise entering on the merits of the case of the Scottish Academy, they "recognise with pleasure, in the statement now to be answered, the absence of any discourteous or disparaging language in reference to the Academy." This derives emphasis from its position at the head and front of the paper: it is a burst of agreeable surprise that a document treating of the claims of the Academy could be put forth by the Institution in terms other than such as are unbecoming gentlemen; but this document was forthwith to come under the public eye. Another style was accordingly necessary. The purpose of this statement on the part of the Institution is to justify the hostile and injurious measures which they have adopted against Scottish Art, and at the same time to vindicate their repudiation of the just claims of the Academy to a considerable balance proved to be due to them by the Institution; and the answer of the Academy places before the public, in a manner sufficiently satisfactory, that, through the labours of the Scottish artists, "the Royal Institution obtains and keeps possession of books, pictures, and prints, to the value of £2846, in addition to accomplishing the main object to which its funds were devoted, namely, the erection, fitting up, and furnishing of a suitable building for the exhibition of paintings. The truth is, that from the first connexion of the artists with the Institution to its close the same system has been practically followed out, viz., to charge the whole expense of that establishment, except what is exclusively applicable to the ancient exhibitions, against the free proceeds of the modern exhibitions, as far as they could go." To this and the other substantiated complaints of the Academy, the Institution can offer no honourable defence, but it speaks of a body of intelligent men as if they were utterly incapable of managing their own affairs—a bearing altogether unparalleled in the history of public bodies.